WARREN MAGAZINE

FAMOUS MONSTERS #127

AUG. 1976

FAMOUS MONSTERS OF FILMLAND

PDC $1.00

FIRST: ROSEMARY'S BABY NOW: BABY FRANKENSTEIN!

THE GOLEM'S GONNA GETCHA!

HAMMER'S HORRIFIC MONSTER'S!

THE UNHOLY 2: KARLOFF + LUGOSI TO FRIGHTEN YOU!

THE VAMPIRE TIGER GIRL STRIPES AGAIN

SPEAKING OF MONSTERS

THE PRICE

IS WRITHE!

VINCENT as a Vampire? Yes, on TV in "F Troop" he portrayed Count Sforza (that's Azrofs spelled backward, and aren't you sorry you asked?).

But there's nothing backward about this issue, in fact we put our beast foot foreward (or, if you prefer, goreword) to bring you such exciting treats as personal remembrances of BELA LUGOSI & BORIS KARLOFF by well-known actors who had the honor to act with them.

With KING KONG in the limelight again, we turn the spotlight on the Grand Old Man who built Him in the first place: a Tribute to Living Legend Marcel Delgado.

You'll have a "heart" time controlling your dreams after you've read the HAMMER feature. Pleasant screams!

FORREST ACKERMAN

FANG MAIL

THIS ISSUE DEDICATED TO DAVE SCHILTZ

And if the linotypist louses that up and the name comes out Schlitz, the murders in the Rue Morgue will be as nothing compared to the slaughter at the printers. It may be that "Things go better with Schlitz"—not being a drinking man, I wouldn't know—but they definitely go better with SCHILTZ, Defender of the Faith and (thanxamillion, fiend/friend) Defender of—the Ackermonster.

BEST COUNT DRACULA?

There is much controversy today as to who played the better vampire, Lugosi or Lee. I feel that the man deserving the title isn't even in the contest. I know I'll be ridiculed for saying this. Don't take me wrong.

Lugosi was a great Dracula, so was (is?) Lee. I am a fan of both men. But I rank John Carradine's vampire above both. I have the idea that some agree with me but are embarrassed to admit it.

STUART GARDNER
Brunswick, Ga.

125 A-OK

Issue 125: completely magnificent! I missed 6 on the extremely tricky Brain Strain Quiz. Should I throw in the towel? (No, the trowel . . . if you can't dig it.) The KONG article was fabulous! I don't know how you get so much information. Rare Treats was beautiful because of the great Karloffstein behind the scenes shot. Lugosi's pix & article were long-awaited and up to expectations. And now the BIG NEWS—the answer to MYSTERY PHOTO #89 is THE GHOST CATCHERS! I had to research my **FMs** to find that one!

STEVE SANDSTROM
Pawnee, Ill.

MAN OF MANY OPINIONS

I have no idea why Mr. ?, who wrote your "Rocket To The Grue Morgue" feature in FM #122, elected to write such a good article, yet decided to make everyone mad at him by making some **very** opinionated remarks that could tend to offend some.

First, he states that all the Universal Frankenstein films were bad, with the exception of the first three and ABBOTT & COSTELLO MEET FRANKENSTEIN. No way! He says that in GHOST OF FRANKENSTEIN the monster was reduced to nothing more than a murderous moron. He obviously overlooked that scene in which the monster helps the little girl, Cloestine, retrieve her lost ball from the rooftop. He also wonders why the monster is not portrayed as the sympathetic creature of Karloff's three in the later pictures of the series. He fails to notice that the monster received Ygor's evil brain at the end of this picture, making him evil in the following movies.

He criticizes the inconsistencies of SON OF FRANKENSTEIN yet fails to realize that the reason Frankenstein's Monster is portrayed in FRANKENSTEIN MEETS THE WOLFMAN as "a blind and groping creature" is that he was clearly shown to have gone blind at the end of the previous picture, a fact that he had just mentioned in the preceding paragraph. He thought that FRANKENSTEIN MEETS THE WOLFMAN was extremely poor. If he does not enjoy Chaney Jr., Lugosi, Frye, Atwill or Ouspenskaya, what **does** he like?

To top it off, he tells an unwitting English teacher that World War 2 put a halt to horror movies. Huhh?!? I am sure dozens can be named.

He says the science fiction film began in the 1950s. He has fotgotten THE INVISIBLE MAN, JUST IMAGINE, MAN MADE MONSTER, THE INVISIBLE MAN, THE ISLAND OF LOST SOULS and many, many more. Do not criticize inconsistencies in a movie unless you are sure your own work contains none.

It occurs to me that the monster in THE THING was never shown clearly enough or long enough to determine exactly **what** it looked like. Without stills I sincerely doubt that anyone would have noticed the resemblance to the Frankenstein monster.

I also disagree with his opinion of the special effects in THEM!. He calls the giant ants "unconvincing puppets." I thought they were a fine alternative to expensive animation.

He considers HORROR OF DRACULA "the best Dracula film ever made." I beg to differ. Lugosi's DRACULA was much better.

I think you successfully convinced him that other horror films were made in the 60s besides those of Hitchcock.

The author of "Rocket to the Grue Morgue" made no mention of either Bela Lugosi or Lon Chaney Sr. This was an unpardonable sin.

I enjoyed the editor's appearance on THE MIKE DOUGLAS SHOW and Tom Snyder's TOMORROW. I, however well I liked Dracula, heartily dislike Leonard Wolf. He takes Dracula all too seriously. Don't get me wrong. I am wholly in favor of taking horror films in the right respect. But Mr. Wolf goes overboard! He seems to be too interested in finding the deep dark sexual aspects of Dracula that poor stupid Bram Stoker never thought to write into his novel. I found more of religion than sex in the book. I think Dracula films (and the novel) are meant solely for entertainment. I honestly cannot see how you kept from punching Mr. Wolf right in the jaw when he had the gall to call Bela Lugosi a sorry actor on national TV.

I appreciated the MAN MADE MONSTER filmbook. Not much has been seen or heard of from Lon Chaney Jr. in the pages of FM since his death. Thanks for the treat.

It is about time for an all-Price issue, don't you think? Us Price fans have been shortchanged lately.

I think OLD DRACULA is a hunk of cow manure. If you do an article on it I will be offended.

I think it is high time for another U.S. tour by the Ackermonster: 11 years is a long time. I just wish I had been a reader (4 year old) of **FM** back in 1964 at the time of the first tour. It makes me extremely jealous when I read the announcement of that tour in **FM** #24. Monster lovers in other states besides NY and California deserve attention too.

When you said that "Hating THE EXORCIST in the horror realm would be somewhat akin to hating Mom & Apple Pie in the Mundane world," it made me mad. I love mom & apple pie. I also like baseball, hot dogs & Chevrolet. But I despise that abominable opus, THE EXORCIST.

As Lugosi said, in WHITE ZOMBIE, "To the future, monsieur."

RODNEY A. BENNETT
Doraville, Ga.

OLD WERE BEST

Every day I get my **FMs** off my hobby shelf and read them. And I was just thinking about how much better the movies in the 20s, 30s & 40s were than today. They are getting dumb & boring. The only good horror movies I've seen since '71 were YOUNG FRANKENSTEIN, JAWS & WEREWOLF OF WASHINGTON. Tho there were a few more than that.

SCOTT WASHBURN
Buffalo, NY

WANTED! More Readers Like

LARRY STROTH

KARLON FORREST?

We recently had the chance of seeing DRACULA VS. FRANKENSTEIN on TV. Having missed the opening credits we knew nothing of who was acting. As we watched we couldn't make out who was playing those Famous Monsters. Then we saw a face that made the movie worthwhile. It was Forry J!!! Will he be the next Chaney or Karloff?

ED KITLINKSI
BRUCE EICHELBERG
Uncasville, Ct.

FJ the Terrible has also been seen (tho not always heard) in QUEEN OF BLOOD (shown on TV as PLANET OF BLOOD), THE TIME TRAVELERS, SCHLOCK and now (you'll recognize him in the roof garden party with Robby the Robot by the copy of FAMOUS MONSTERS he's carrying) in HOLLYWOOD STARLETS. But cinema critics seriously doubt he will be the next Karloff or Chaney. Perhaps the next Sonny Tufts, Gustav von Seyffertitz or . . . Eegah?

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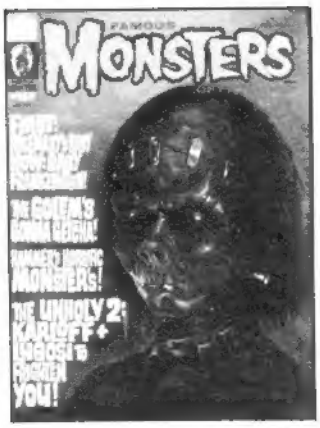

OUR COVER
She's Boo-tiful! She's enraged! And She's the New Bride of Frankenstein, as "unveiled" at Universal Studios and Captured (?) in this Captivating Portrait on the Creepy Canvas of Ace FM artist KEN KELLY.

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FAMOUS MONSTERS OF FILMLAND

Incorporating MONSTER WORLD

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things you never knew about– THE UNHOLY TWO

karloff & lugosi revisited by samuel james maronie

Bela Lugosi in VOODOO MAN (Monogram 1944).

BORIS KARLOFF. Years after his death, who would have dreamed that FM's editor would be interviewing the King's leading lady in FRANKENSTEIN—Mae Clarke? Treating fans to exclusive insights into Karloff the man & his terror classic?

BELA LUGOSI. How about him? 20 years after his death he still lives in the pages of FM with new material about him in the March issue ("Bela Lugosi at the Midnite Deli") and the "Transylvania Trip" just presented in issues 125 & 126? The latter offered a sensitive look at the famed horror star in his declining years, a one-of-a-kind scoop for Lugosifanatics; the former, an intriguing recreation of the early days of the same great fantasy figure.

In my opinion perhaps the single most valuable service FAMOUS MONSTERS offers its readers is the on-going discovery of "unknown" stories & facts about important horror film actors. Forry continually seeks out former co-stars & friends of the Unholy 2 of Terrorania, hoping that by collecting all available information about them, Boris & Bela's life histories may become as colorful & complete as possible.

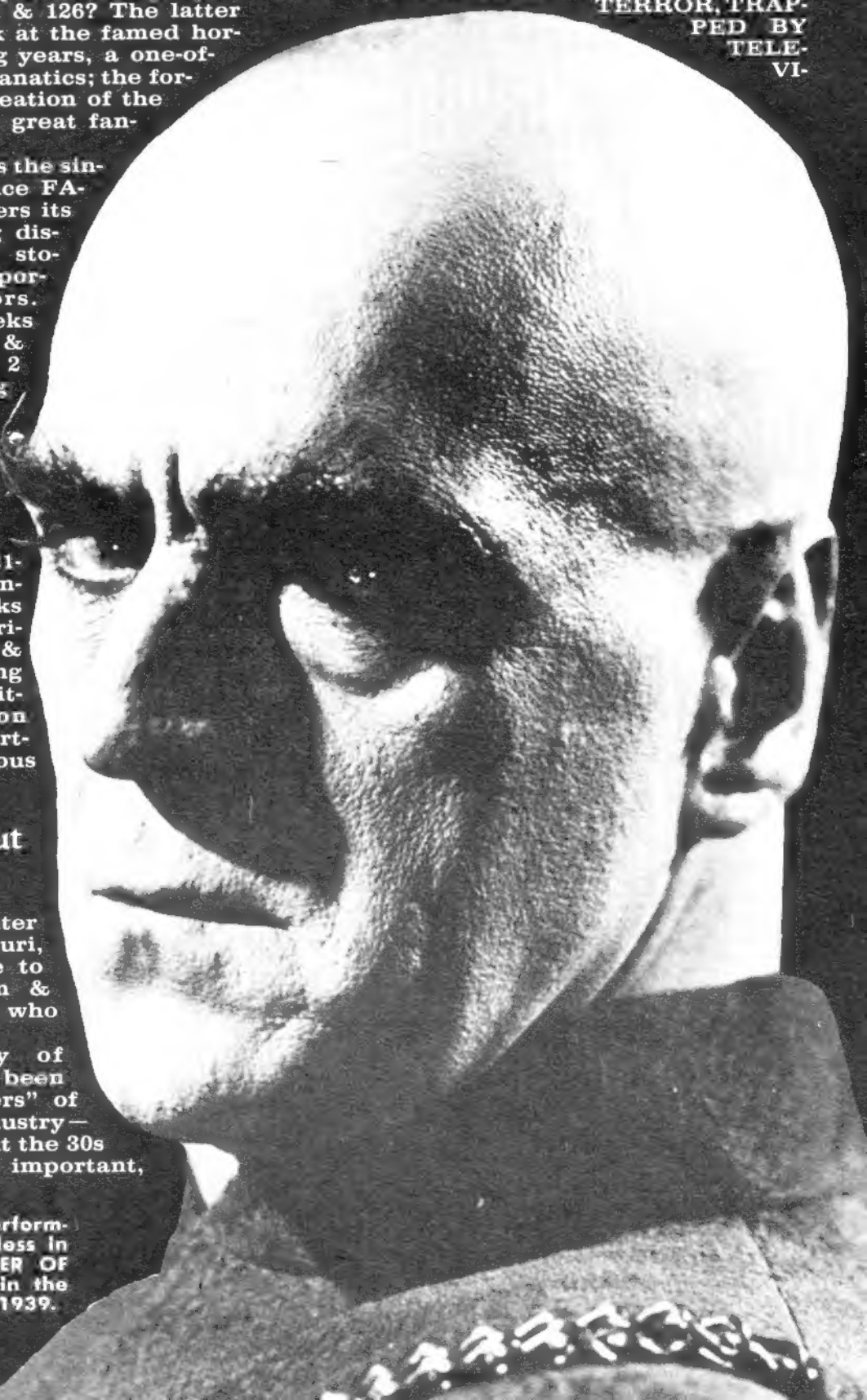
I feel proud, as a 21-year-old journalist, to enter the researching ranks and offer my own contribution to the Karloff & Lugosi legends—sharing some bits & pieces of little known information about these great departed giants with the curious among you.

not larry talbot but lyle

As a free-lance writer in the St. Louis, Missouri, area it is my pleasure to interview visiting film & television celebrities who often pass thru town.

Fortunately, many of these performers have been among the "Old Timers" of the motion picture industry—active in movies thruout the 30s & 40s. But even more important, several were either good friends of—or had acted with—Boris Karloff & Bela Lugosi. And what they had to say about the 2 horror Greats proved to be quite interesting!

The first person I met, actor Lyle Talbot, is a veteran character player, who first appeared in films in 1932. He has made close to 200 pictures, including THE 13th GUEST, A SHRIEK IN THE NIGHT, THE DRAGON MURDER CASE, RETURN OF THE TERROR, TRAPPED BY TELE-VI-



He gave a towering performance as Mord the Merciless in —you guessed it!—TOWER OF LONDON. A bald Boris in the Universal production of 1939.

Wonder who the lucky prisoner was who had Boris Karloff as a cellmate in THE INVISIBLE MENACE?

"Mr. Lugosi, what do you think of the Bowery Boys?" —Huntz Hall. Read Bela's eyebrow-raising reply!

SION, TORTURE SHIP, ATOM MAN VS. SUPERMAN, TOBOR THE GREAT and ADVENTURES OF BATMAN & ROBIN. (Altho he had no reason to remember it 30 years later, I understand his path crossed with Sgt. Forry Ackerman, who interviewed him for the army newspaper he edited during World War 2.) With almost 45 years of acting behind him, it seemed likely to me that Talbot had run into either Boris or Bela at some point in his career.

And I hit the jackpot! He had known them *both!*

Lyle starred in the film PLAN 9 FROM OUTER SPACE featuring Bela the Great in his last screen role. Tho when I asked the veteran player about this particular film, his lapse of memory proved to be a blessing in disguise!

"PLAN 9 FROM OUTER SPACE?", came Talbot's doubting reply. "I remember most of my movies either by the title or someone who might have been in them but I don't recall *that* one!"

Hopes of digging out some fascinating Lugosi facts were dampened until he continued—

"The only time I worked with Bela was in a *comedy* called ONE BODY TOO MANY."

smoking out the truth

Eureka! My questions poured out rapidly, one running into the other: What was Bela like? Did you know him very well? Do you have any behind-the-scenes stories? Well, why don't I keep quiet and let Lyle do the talking:

"Lugosi was a nice man—a very intelligent man," Talbot remembered. "He did have a slight accent, tho—but a very fine actor!

"We got into several conversations while shooting this picture because he had just started smoking a pipe. Bela had never smoked one before and was all enthused about getting this pipe.

"But Lugosi had allowed so much 'cake' to accumulate in his pipe that he could hardly get any tobacco in it! 'Bela,' I said, 'your pipe will crack if you put too much carbon inside!' So he was very grateful to hear this and I cleaned out his pipe—then everything was OK between us!"

After dutifully copying down these juicy tidbits of information about the late vampire star, I was struck with another important revelation from Talbot!

guilding the lyle-y

"Of course, the one I really knew well was . . . *Boris Karloff!*

"He—along with Leon Ames, and several others who are gone now—we were the original founders of the Screen Actors Guild. Boris came into the thing early when we were fighting to organize & get recognition. He was a very, very nice person . . . a quiet man who had a lot of dignity.

"We never worked together in a picture but Boris & I became great friends. I just can't say enough nice things about him!"

"Bela & I co-starred in one of the first films I ever made, MURDERS IN THE RUE MORGUE"—Leon Ames. (Not, that is *not* Mr. Ames in the Ape Suit.)

"Karloff did a tremendous job as Jonathan Brewster in the play *ARSENIC & OLD LACE*"—Bruce Gordon. (Foto from the 1955 televersion with Karloff, Lorre & Helen Hayes.)

hall about bela

Another performer with a very special story to share is former Bowery Boy *Huntz Hall.*

Hall & his comedic cohorts blazed their way thru several dozen Bowery Boys/East Side Kids films. The most notable efforts in this series—GHOSTS ON THE LOOSE (1943) & SPOOKS RUN WILD (1941)—are notable because they featured Bela Lugosi in a key role.

But again—let it come straight from the Huntz's mouth—and allow the popular actor to tell of his adventures with the Count . . .

"I was on the Monogram Studio lot at the time," the lovably dumb "Satch" explained to me in an interview. "Someone was passing the word around that Bela was nearby so I decided to go over to his dressingroom and say 'hello'.

"I knocked on the door and introduced myself. Bela was extremely cordial and we spent some time talking together.

"'Well, Mr. Lugosi—what do you think of the Bowery Boys?' I asked. Lugosi raised his eyebrows theatrically and said: *'Scum!'*"

But Huntz said Bela was only kidding—tho it has often been said that the Hungarian entertainer took his work very seriously and did not like to clown around while on the set.

"Not true," claimed Huntz Hall. "Bela had a great sense of humor! He loved to laugh—but not to be laughed at. That would make him angry more than anything!"

karloff, lugosi & their ames

A few months later I was fortunate enough to meet another fine character player, *Leon Ames.* While Ames is better known for his many "father" roles (he was Judy Garland's screen dad in MEET ME IN ST. LOUIS), the energetic performer is another 40-year-plus veteran of his trade.

I felt that his association with Karloff in the early Screen Actors Guild business might yield some points of interest—and his comments speak for themselves:

"I really didn't get a chance to know Boris very well at all," the 73-year-old actor confessed. "But I did work with his cohort—Bela Lugosi."

"What was Bela like?" I asked, hoping to stimulate conversation about Lugosi. But instead of answering, Ames directed a question at *me!* "From just knowing about the man, what would *you* say he was like?"

Stumbling momentarily for the proper words, I muttered: "Why—er—mysterious—uh—perhaps just a little bit like the strange roles he played—"

"Correct!" Ames replied; "Bela & I co-starred in one of the first films I ever made, MURDERS IN THE RUE MORGUE (Universal 1932)—a perfectly awful film which still pops up on TV to 'haunt' me!

"Lugosi was a very quiet fellow and kept to

SON OF FRANKENSTEIN or sun of Frankenstein? Karloff in a "solarized" foto from his last appearance (aside from the *Route 66* cameo on TV) as Mary Shelley's Monster.

"Lugosi was mysterious . . . strange . . . " Leon Ames. In this scene from MURDERS IN THE RUE MORGUE, Ames is the curly-headed hero directly behind Erik the Ape. Inset shows Ames as he appears today (foto by Samuel James Maronie).

himself during most of the shooting. At that time he had not yet mastered English and was having a bit of difficulty with the language. I was very 'green' in the acting profession then and to me as a young man Bela seemed very much the eerie 'Dracula' character of his films!" *(Editor's Note:* Leon Ames is also listed as having appeared in Lugosi's VOODOO MAN, Monogram 1944.)

play-ing with karloff

And now—for the real treat of this article—let's hear what Karloff thought of his horror films! Let's find out exactly how he felt about being "typed" as a Horror Star!

Where do we get this information? Nowhere else but from a *friend* of Boris the Benign—a man who appeared with The King night after night on the New York Stage in the play "Arsenic and Old Lace"—*Bruce Gordon!*

Karloff & Price express dread when menaced on TV by a skeleton named Red.

Karloff—mute & menacing as the Mad Butler in THE OLD DARK HOUSE, Universal, 1932.

Gordon's face is recognizable as prohibition gangster "Frank Nitty" from the *Untouchables* reruns currently playing the video airwaves. But this star of movies & television also has been involved in much theatrical work, co-starring with Karloff in this long-running Broadway hit.

"Boris surprised all of us in the cast," Gordon commented. "We all thought: 'How can this famous Hollywood actor ever appear on a Broadway stage with that *lisp?!*'

"But everyone got over it and Karloff settled down as one of the family. He did a tremendous job as Jonathan Brewster—his part in the play."

I asked Bruce if The King had ever confided his true feelings regarding his many "horror" roles.

"He had a favorite saying about that," Gordon replied. "Boris was quite happy with his image and told me it was 'Like sitting in a tub of butter'—that he really appreciated the chance to keep on working steadily.

"Karloff called his horror films Bread & Butter pictures. He could fly to Hollywood and make 2 or 3 pictures, then live off of that for the rest of the year, as they paid very well."

giving the duo their due

There you have it—Perhaps when some scholar decides to write *the* definitive biography of these 2 greats he will deem my offerings of worthy interest.

While I have not discovered any lost films of Bela or Boris—while I have not come up with a batch of unpublished stills—I feel this article says something of importance about the 2 actors.

Here we have the comments of those individuals who knew the duo as friends—fellow actors—! And by their words do we accurately find out what Boris Karloff & Bela Lugosi were *really* like.

END

THE GIANT SPIDER INVASION

a party crasher

NIGHT. Wild backwoods of Wisconsin. A fiery preacher is raining brimstone & ashes on the sinners at a revival meeting. Little does he know that fire will LITERALLY be visited upon the unsuspecting inhabitants of this Arkham-like community before his speech is ended...

From somewhere in outer space, a flaming celestial object streaks into the Earth's atmosphere. The sky lights up like a brilliant Christmas & Fourth-of-July rolled into one ... and the entire countryside is shaken by the roar of a titanic crash!

hot breath of death

Mysterious things begin to happen.

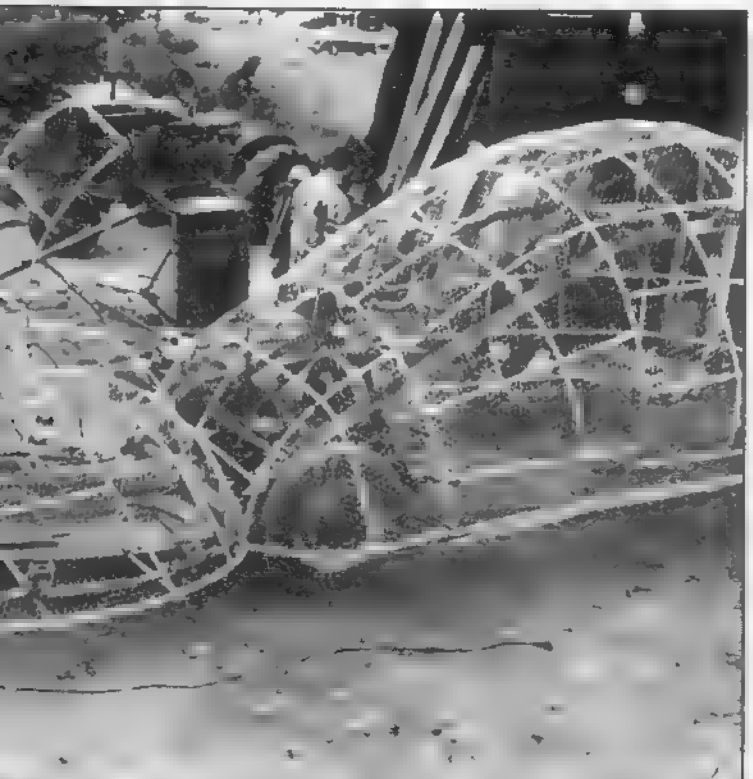
A bomber, over the area, loses radar contact with its base and is never seen again.

In the town, radios, engines & watches stop working...

And for one person, poor Ed Cooper, returning home on his motorcycle from the revival meeting, life ends abruptly as the strange fiery object smashes into the earth scant yards away!

In the morning, Ev Kesler (Leslie Parrish) & her husband Dan (Robert Easton) discover a mammoth crater freshly gouged in their pasture. Scattered about are strange-looking geodes (round, rock-like objects from space) ... and the horribly mutilated bodies of their herd of 13 cows. Since the stones are like nothing the farm couple has ever seen, they split one open with great difficulty and inside they discover—diamonds! In their delight, they fail to notice a small spider creep out of the alien object...

Spider, Spider in the Web, you sure have filled this girl with dread! (Which is not a perfect rhyme—but, then, no spider is perfect.)



How to Build a Giant Spider . . . get all the Fearsome Facts in this Filmbookette.

the insect invasion begins

When Dan returns to the field for more diamonds, he finds the body of Ed Cooper. Since he doesn't want anyone snooping around his diamond field, he buries the body & motorcycle, never wondering at the awful chewed-up condition of the body—as tho it had been bitten again & again *& again* . . .

Meanwhile, at the local observatory, Dr. Jenny Langer (Barbara Hale) warns JR Vance (Steve Brodie) of NASA about deadly radiation being emitted from the crash site of the fallen object.

At his farmhouse, Dan has been very busy. Many of the rocks have been opened and, after accumulating a pocketful of diamonds, Dan drives into town to get the local geologist's opinion of their worth.

Ev is a lonely woman—and an alcoholic. Left by herself with nothing to do, she drinks . . . while, unknown to her, all the unopened geodes which they have collected are *opening themselves!*

And *ghastly spiders* scuttle into all the dark corners.

When she starts seeing spiders & webs everywhere, she half-believes them to be figments of her own liquor-crazed imagination—until one the size of a grayhound attacks & devours her!

Quoting the sheriff: "Bullets just tickle it! Can nothing stop it?" FM reader: "How about trying a traffic light?"

an open doorway from hell

JR Vance is sent by NASA to locate the downed bomber and investigate the pulsating radiations in the Gleason area. Via helicopter, they find a space warp or "black hole" on Dan's farm, so they decide to investigate.

Meanwhile, Dan Kester has been consumed by greed. He returns hastily to the pasture after the geologist tells him the diamonds are real & very valuable —suggesting that they were the first of their type that he had ever seen—and starts to collect more. Only *he's* collected & devoured by a giant spider!

The huge arachnid, driven by hunger, attacks Dan's house, aware that food in the form of Dan's niece is inside. But, after demolishing the house, it moves on, searching for easier prey. It attacks Jenny & Vance in the nearby woods and they barely escape. They now believe that the mysterious "black hole" is feeding energy to create gigantic spiders.

things looking black

The geologist, also greedy to learn Dan's secret source of diamonds, runs head-on into a giant web but escapes the spider's clutches, only to die in a fiery crash into a gas station when he loses control of his car.

When picnickers are attacked by the enormous spider, the police see that this is not a hoax. A battle ensues between the spider & a mob of enraged townspeople in the heart of the town. The researchers realize that the giant spider is like a queen bee—it's activating all the spiders in the whole area . . . soon the smaller ones will grow to be giants!

While a bomb is prepared to "choke" the energy source, a heroic deputy fights the giant spider singlehandedly to gain time. His life is lost but humanity wins as the bomb explodes and the spider implodes.

As the night is lit by the burning spider, Jenny turns to Vance. "Oh, Vance—can it happen again?" Vance shakes his head. "I don't know . . . I don't know."

how to make a giant spider

When plans were made to film THE GIANT SPIDER INVASION, Chicago-based special effects man Bob Millay was contacted by Group 1 to create the crawling monstrosity. An agreement was reached & the delivery date for One Giant Spider was set.

All too soon, filming began in the backwoods of Gleason, Wisconsin (6 weeks of actual shooting) and the day arrived when Bob was to bring his super prop. According to Brandon L. Chase, President of Group 1, "When Bob was met at the airport he arrived with only 2 luggage-sized suitcases . . . and no giant spider! Panic set in. We had a set shooting schedule and each day's delay cost enormous amounts of money."

Someone—surely not anyone connected with FM—suggested the preacher exercise the spider, but it looks like he's getting enough exercise already!

For these Sunday joggers, it looks like the jig is up! (Note Giant Jig in background.)

Realistic makeup or actual victim of Giant Spider? Only the corpse in the foto knows . . . and it's not talking right now!

Bob assured everyone that the situation was under control. He explained that it was impossible for him to travel with a 50-foot spider which, when completed, would weigh 5 tons!

Arriving at the farmhouse set, Bob Millay asked for aluminum tubing, wire mesh & other raw materials which were all available at the local junkyards. Then he revealed his enormous, detailed plans for building the giant spider.

He hadn't been kidding. In 4 days, with the help of 10 people working 24 hours, this special effects genius built 2 giant spiders using secondhand parts from plumbing supply houses & junkyards. Steel beams were used for the framework & wire mesh encased the driver sitting in a Volkswagen chassis. The 8 legs (each 15-18 feet long) were composed of steel tubing with a man inside each leg (needed to move each leg independently) for a realistic effect when crawling.

spider facts

The spider's fur was taken from fake fur coat material so when a breeze would blow, the fur would ripple realistically.

Bob Millay also performed some stunts in the film such as racing a motorcycle into flames & crashing a car into a gasoline station.

Many stunts are more dangerous than they look, for instance, when the spider blew up at the end of the film, 2 crewmen were hospitalized because they stood too close and suffered severe burns.

According to Joseph Mass, Int'l Advertising Mgr. for Group 1, "Real tarantulas were used in certain portions of the film. They had to be *trucked* from Arizona (since airlines don't allow this type of transportation) at great expense (they had to also be kept warm). The special effects men were responsible for the trucking." How does one direct spider actors? "Interestingly, spiders are made to move by directing jets of compressed air in the desired direction." Harmless to spiders.

At the end of the picture, the giant spider was destroyed. But 2 were built. The other one is being kept in storage. Anyone need a 50′ spider?

END

Guest of Honor PETER CUSHING in CURSE OF FRANKENSTEIN, one of the Many Fine Hammer Films revived at the Monstercon.

HEART HAMMERING HORROR

thru the portals with the immortals

by lucy chase williams

the horror hall of fame

PETER CUSHING! INGRID PITT!! VAMPIRELLA!!! And ... Lucy Chase Williams?! If you recognize my name at all, it's because a year ago I did a fearhardy thing: at the First Famous Monsters Filmcon, I bid $60 at the auction for an hour alone with the Ackermonster.

And lost.

I mean, my bid was the highest!

No one came to my rescue.

I was condemned to 60 minutes all by myself in the company of the most monstrous punster the world has ever known: the man who turned Dorian's hair gray. (When I finally escaped you should have seen mine: I looked like the Bride of Frankenstein! Someday, if I ever regain my wits —HE shattered them almost to bits—I will tell the terrifying story of what is like to interview Forry [I can assure you it is an experience that is Not Of This Earth] but in the meantime, back to Monstercon #2.)

The huge sign read:

THROUGH THESE DOORS PASS THE WORLD'S MOST FAMOUS MONSTERS

I found myself passing thru so I guess that qualified me as a famous monster.

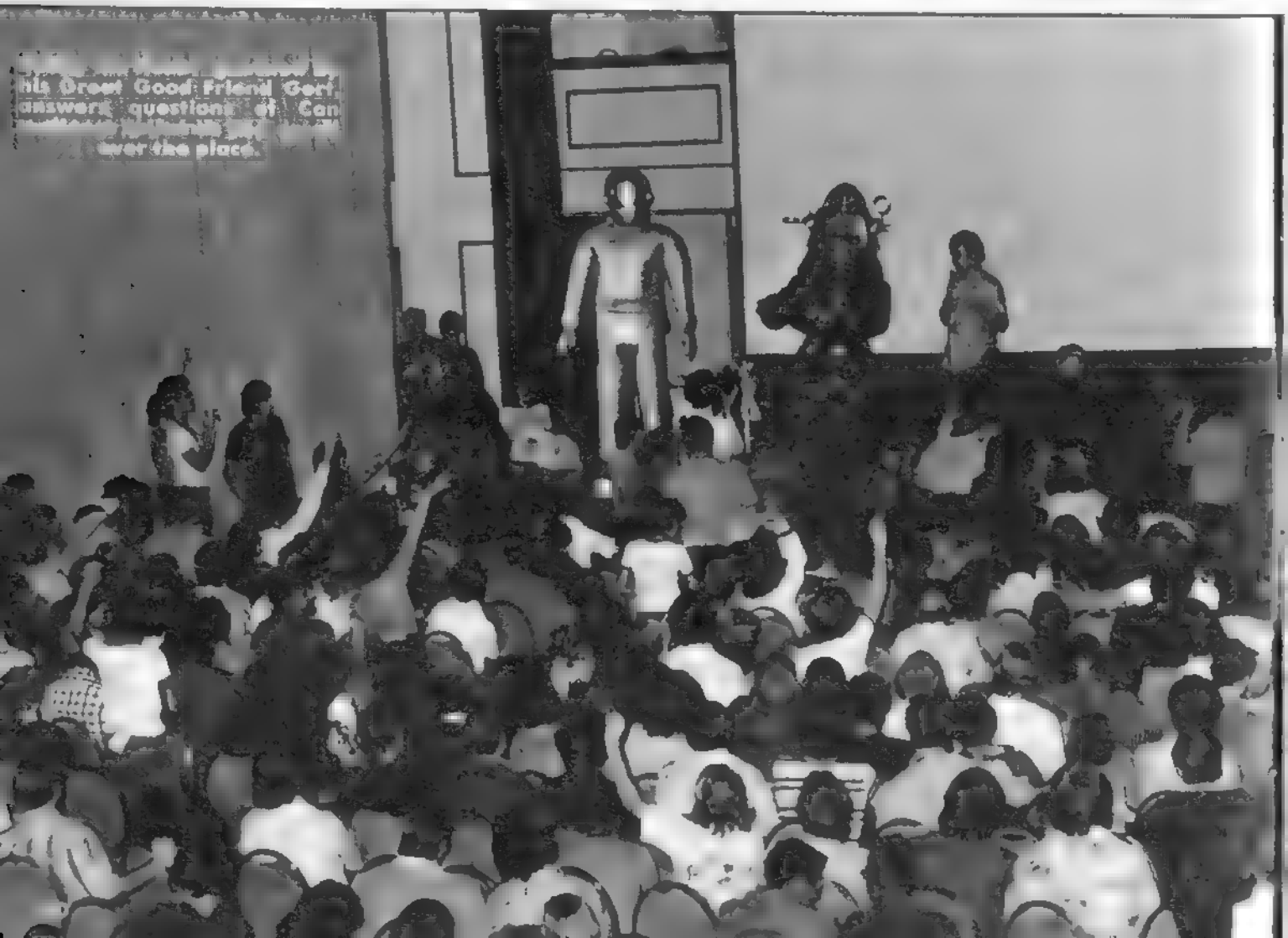
Lovely Ingrid Pitt signs endless autographs as friend & fanzine editor Sam L. Irvin, Jr. looks on.

Cathy Lorre, FJA & authoress of this article, Lucy Chase Williams applaud the sermon of Monsterdom's own "St. Peter."

Inside, I almost passed out, for approximately 4000 fiendish fanatics were limping, crawling, flying, floating, flapping, flopping and even oozing thru the assembly hall. From the 7th of November 1975 thru the 9th, the Hotel Commodore, NY, accommodated the greatest collection of creature feature freaks (myself included) the world has ever known. Imagine an entire weekend devoted to fantasy movies, horror celebrities, monster magazine buying and terror flick trivia stumping!

hammer horror parade

Presenting a special tribute to the world's leading Horror experts, Hammer Films Productions, the Convention boasted a movie program of about a baker's dozen of different monster movies: from THE CURSE OF FRANKENSTEIN (1957) and HORROR OF DRACULA (1958), Hammer's pioneer contributions to the genre, to the United States premiere of 2 of their latest efforts, THE SATANIC RITES OF DRACULA (1973), which may very well be Christopher Lee's final portrayal of the vampire Count, and THE LEGEND OF THE 7 GOLDEN VAMPIRES, featuring Peter Cushing. The star of their next production, VAMPIRELLA, Ms.



Barbara Leigh, made her first public appearance (and it was *some* appearance!), rivaled only by the arrival of the beautiful Ingrid Pitt, COUNTESS DRACULA herself. Mr. Peter Cushing, certainly one of the most gracious, gentle & entirely Christian men one could ever hope to meet—not to mention his position as one of the top horror stars today—was joined by Michael Carreras, the President of Hammer Film Productions; and together these 4 spoke to captivated audiences on 2 separate days and signed autographs tirelessly for hours.

you are there!

If you had been among those 4000 lucky fans, you could not have failed to run into "Mr. Science Fiction," **FM**'s own FJA, who was on hand (or claw?) for 25 hours a day, signing autographs, posing for pictures & answering questions.

After watching Christopher Lee as THE MUMMY sink slowly into the quicksand, you might have strolled on into the Dealers' Room and picked up a mint copy of **FM** #24 or tried on a Don Post "Mr. Hyde" mask or bought the first *Vampi* paperback or gazed longingly at the gorgeous Gogos original oils on display beside the magazine covers on which their reproductions were featured.

a (were)wolf in creep's clothing

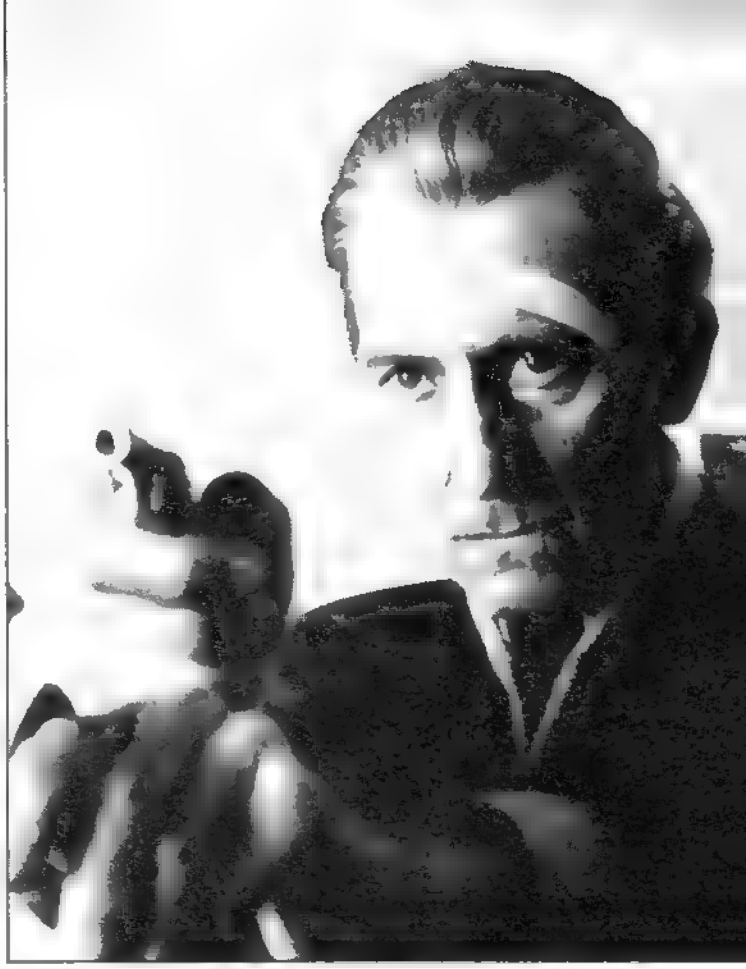
Your fertile imagination might have won you & your costume a prize in the Monstrous Masquerade on Saturday nite and it might have been you, alongside the Creature from the Black Lagoon, the Metropolis Robotrix, Morticia Addams or the legendary Cortlandt Hull as the Red Death, who stood on stage to receive the applause of judges FJA, Walt Daugherty & beautiful "Vampirelleigh."

If you had wanted Peter Cushing's autograph (and who wouldn't?) you would only have had to stand in line for close to an hour; but flanked by members of his American club, he would have relaxed you with a dazzling smile, signed your photo of him and thanked you sincerely in that soft & oh-so-familiar voice for coming to the Convention.

"Klaatu . . . Borada . . . Nikto"

Meanwhile, in the Grand Ballroom, Bill Malone of the Don Post Studios would have been entertaining sci-fi addicts with his incredibly detailed reproductions of Robby the Robot from FORBIDDEN PLANET (who answered questions from the audience!) and the giant silver space-being Gort, who brought Michael Rennie back to life in THE DAY THE EARTH STOOD STILL.

His presentation would have been followed by Forry's slide show of the magical Ackermansion, which contains more monster memorabilia than one man could ever hope to collect in



Above, Peter Cushing confronts the Vampiric Count in SATANIC RITES OF DRACULA; below, Peter Cushing encounters Walt Daugherty, "Photographer of the Mon-Stars," at the MONSTERCON.

Member of the Anti-S.W.A.T. Squad. When asked by Lucy Chase Williams what he was doing at the Convention, he said "I just thought I'd fly in for a glass of Ice Swatter."

The Incomparable Cortlandt Hull recreates LON CHANEY as the Masque of the Red Death in THE PHANTOM OF THE OPERA.

one lifetime. (So how has the Master mastered it? Well, there are rumors about a Big Deal with someone even more experienced than Monty Hall, a pact signed in a rather realistically colored red Flair. And isn't Forry really 59 years *young?)* But however he managed it, and as tantalizing as the dozens of shots of original Harryhausen monsters and first edition *Draculas* and vintage PHANTOM OF THE OPERA posters all were, they provided an oft-dreamed-of vision of the marvelous & mystical for many who may never see the fabulous collection in Hollyweird with their own bugged-out eyes.

monster fans unite

And beside *all* this, you would have been able to meet & get to know 4,000 other monster movie nuts just as crazy as yourself! Conventions are an ideal place to make best friendships—where else could you find such a huge gathering of people interested in exactly the same things you are? At the FAMOUS MONSTERCON Karloffans discussed the merits of their idol with Lugosilovers; Animation addicts argued over production tricks; Japanese monster film buffs traded stills with other Godzilla/Mothra/Rodan rooters; and in 7th Heaven were the Hammer Film fans, in their element with a festival of movies & special guest stars to boot. (Not that anyone would dream of booting Mr. Cushing or Cathy Lorre or Ms. Pitt.)

thanx for the mummeries

There are scores of people involved in a Convention of this kind to make sure that everything runs smoothly and the *fans* have the best time possible and because of this it is impossible to name everyone who should receive recognition. But speaking (writing?) for myself, and on behalf of those 3,999 others to whom the Second Annual FAMOUS MONSTER Convention meant so much, I would like to mention the following:

—The Warren Publishing Company & staff for organizing everything.

—Don Post Jr. for his magnificent presentation of his company's creations.

—Walt Daugherty, for bringing his priceless photography exhibit and for being around all the time to make sure nobody got out of line.

—Barbara Leigh, for making us even *more* anxious to see VAMPIRELLA.

—Catherine Lorre, who attended the Convention all 3 days for the second year and was a living reminder of her famous father.

—Peter Cushing & Michael Carreras, for flying in from England, and Ingrid Pitt, for leaving a tight shooting schedule in Buenos Aires; and all 3 for being so charming and so personal with everyone.

—And of course, Forry Ackerman & FAMOUS MONSTERS, without both of whom there wouldn't have been a Convention in the first place.

So somehow, for a second year and despite monstrous civic problems, New York City managed to survive the onslaught of the fiendom fans. I understand that, in preparation for the 3d FAMOUS MONSTERS CONVENTION, the City is girding its loins to withstand the attack of not 1 but *2* towering apes with the familiar initials of KK.

With any luck at all, I'll be back for a third helping of smorgasblood. *How about you?*

The Blessing of "St. Peter" upon the Honored Members of the Warren Staff of Workers who kept "Things" humming.

END

EXORCIST ACTOR DIES

heart attack takes cobb

Foreground, left: Cobb in GORILLA AT LARGE, 20th-Fox, Technicolor, 1954. (Note young Raymond Bur
In background, 2 years before he met up with GODZILLA.)

LEE J. COBB 1911-1976 (in his last appearance in THE EXORCIST).

BECAUSE he played Detective Kinderman in THE EXORCIST, Lee J. Cobb is assured of being seen on the screen for years & years to come as this famous horror film is shown time & again.

But he was in half a dozen other films of interest to FM readers, beginning in 1948 with MIRACLE OF THE BELLS.

1954: GORILLA AT LARGE.

1957: THE 3 FACES OF EVE.

1959: GREEN MANSIONS (altho this fantasy classic, after being announced for years, finally reached the screen with just barely enough of its fantastic content retained to qualify it for inclusion in Walt Lee's Reference Guide to Fantastic Films).

1962: THE 4 HORSEMEN OF THE APOCALYPSE.

1965: OUR MAN FLINT.

He was twice nominated for Academy Awards.

On the stage he played in CRIME & PUNISHMENT the same year (1935) Peter Lorre made it as a movie and he also did a stage version of THUNDER ROCK, an early (1942) Michael Redgrave & James Mason fantasy film.

A very powerful, impressive actor, whom one might think of in the same category as Edward G. Robinson & Rod Steiger. The screen will be forever after poorer for having lost him at the age of 64.

END

THE GOLEM

man of clay! man of slay!

Evil men looked upon this face—and died. The long dead Paul Wegener of Germany in his greatest role.

The *good* monster—the Golem—appears in public.

legendary monster

Werewolves & vampires, zombies & ghouls are known to students in schools thruout the country. But one legend has been strangely ignored: The Golem.

Ignored, too, the memory of a great German actor, a Karloff of his time:

Paul Wegener.

Monster, magician, mandarin, yogi, villain, snowman, Golem man: he played them all, in the silent days, and exceedingly effectively.

For many years THE GOLEM of 1914 was thought to be lost forever; then in 1958 the famous European film collector Paul Sauerlaender, found a print under strange circumstances. It was in an old toy store! To sell a surplus of ancient 35mm hand-cranked home movie projectors, the owner was cutting up old movie reels in 12' to 15' lengths and giving them away with each machine. The film that was being cut up? You guessed it, the legendary 1914 GOLEM! Sauerlaender was able to rescue the fragments that make a complete copy, perhaps the only print in existence today!

golem #1

We have very limited details about the first GOLEM . . . for the moment.

It told of workmen digging a well in the floor of an old synagogue. They uncover a strange statue, the Golem. That statue is sold to an antique dealer. Later, in an ancient cabalistic volume, the dealer

A little girl makes a friendly gesture toward the giant of clay. Some of you will remember an almost identical scene years later (1942) when Lon Chaney's son, as the monster, stood before a little girl in a similar pose in GHOST OF FRANKENSTEIN.

stumbles upon a tale of Rabbi Loew's sorcery studies.

Following Loew's magic formulas, the antique dealer achieves an alchemical miracle as the man of stone comes to life! The Golem, an android of very limited intelligence, works as the dealer's servant until another change takes place: he falls in love with his master's daughter. This second miracle causes the awakening of a soul in his clay body.

But the frightened girl runs from her eerie suitor and he realizes—he is a monster. Filled with fury by his fate, the Golem pursues the girl, blindly destroying everything before him. In the end he perishes, falling from a tower. His corpse lies in the street, a shattered figure of clay.

World War I began while THE GOLEM was playing in Germany and the star entered the military service for the Kaiser. Twice (we are told by film historian Oscar Estes) he was captured by soldiers in his own army and held as a spy because of his Eurasian features. "Each time he pulled from his wallet a worn folded cover from an illustrated magazine, showing him as the Golem. When he was recognized, he was released!"

golem #2

The second GOLEM was not a sequel but a "prequel" to the first, as it told of THE GOLEM: HOW HE CAME INTO THE WORLD. The picture was co-directed & written by Paul Wegener & Henrik Galeen. (Galeen was the author of the screenplay of NOSFERATU and produced a classic version of Conrad Veidt as THE STUDENT OF PRAGUE.)

John Griggs & Oscar Estes tell us that:

The picture opens in a ghetto in Prague. It is a dark night in the even darker 15th century, time of witches, warlocks, alchemists & black magic. Rabbi Loew *(Albert Steinrueck)*, an astrologer, is studying the portents of the stars thru an astrolabe. His interpretation of the signs: misfortune threatens the Jews. Descending a spiral staircase he says to his assistant, Famulus *(Ernst Deutsch)*: "I must warn our people."

Carrying torches thru the black shadowy streets, Loes & Familus hurry to another part of the ghetto. Loew tells Rabbi Jehuda, "Call all the elders together to pray. The stars predict disaster."

Fade-in to a Document: "DECREE AGAINST ALL JEWS: We can no longer neglect popular complaint against the Jews. They practice Black Magic. We Decree that all Jews shall leave sight of the city before the month is ended.

/Signed: Ludwig, IMPERATOR."

Fade-in to a shot of a manuscript with drawings & formulas for a strange figure. Rabbi Loew is studdying. He reads: "Summon the dread spirit Astaroth and compel him to reveal the magic word . . . !" Loew raises his hands and prays. Then he lifts a hidden trapdoor to descend to an underground crypt. With his knife point he cuts a mystic seal across the door, enters, removes a stone panel from a window and light falls upon a strange figure leaning against the far wall. On the floor are several broken, incompleted statues; this one, against the wall, seems lacking only a face. With his hands, Loew burrows in the soft clay and molds the features.

Hearing voice below, the Rabbi ascends to find his daughter Mirima *(Lyda Salmonava)*, the King's messenger Florian & Rabbi Jehuda.

Loew reads the King's decree and tells Florian, "I drew the Emperor's horoscope. I warned him twice of danger. Tell him I seek an audience."

Symbols: A Star of David fades to a close-up, Golem portrait.

Loew speaks, "The hour has come!"

Working in the crypt, the Golem figure almost falls upon Loew—it is too heavy for one man alone. He goes upstairs for help. Famulus is astonished as Loew appears from the trapdoor. He drops his skillet and its alchemical contents.

Loew warns: "Guard this secret with your life!" He leads Famulus to the trapdoor.

Florian returns to the ghetto with the Emperor's reply. Loew & Famulus are laboring over the clay figure.

They struggle with the rigid statue up the stairway from the crypt. On the laboratory level they place it upright in a closet. Then Loew sees Florian, reads the Emperor's reply:

"An audience is granted. Come to the Festival in the castle and amuse us with your magical arts."

Fade to a hand, opening a book of sorcery: "Ages ago the figure of the Golem was made by a

magician of Thessaly. When the magic word is placed in the amulet on his breast he will live and breathe as long as he wears it." Famulus & Loew are studying and Loew demonstrates the 5-pointed star-shaped amulet and a slip of paper he has readied for "The Word". Taking yet another book, they read: "He who has the Key of Solomon can force Astaroth to reveal the magic word, if he observes a favorable conjunction of the planets."

a behemoth is born

The Golem stands awaiting life.

Loew, wearing his cylindrical Sorcerer's hat, Famulus in fear, crouching beside the Golem. Waving a wand, Loew points in the cardinal directions, then, above the floor he draws an imaginary circle about himself. Fire ignites a magic ring about the sorcerer. He beckons to Famulus who fearfully steps inside the circle. The room grows darker as fumes & smoke arise; Famulus is terrified and slips to his knees in the mist. Flitting, dancing balls of fire swirl about their heads. A shining star appears in Loew's hand opposite the wand. He waves the star & wand, commanding, "ASTAROTH, ASTAROTH, APPEAR, APPEAR —SPEAK THE WORD!"

The face of Astaroth appears behind to Loew's left and moves around before them gleaming with phosphorescence. The demon's bulging eyes and slit-like mouth are horrible—they begin to smoke fiercely and hurricane winds blast the frightened men.

At last, one by one, letters appear from the sullen lips of the dread demon: "A-E-M-A-E-R", and winds blast again with howling force. Loew hurls his cap & star beyond the circle. The face fades from view and in a flash of smoke the fiery circle vanishes. It is over.

Loew lifts Famulus to a chair and shakes him awake. Deliriously happy he exhibits the amulet, then takes pen and scrawls the magic letters on the strip of paper: A-E-M-A-E-R.

They hurry to the Golem and Loew folds the magic words into the star-shaped amulet, twists it into place on the Golem's breast!

In a full length shot, the Golem opens his eyes. Then, cut to extreme close-ups of the Golem's face & Loew's.

The Golem looks all around—wobbles a bit, side to side—walks toward Loew, beside the forge. Now, Loew signals: turn & go back. The Golem pivots, starts back and encounters Famulus. He hurls Loew's assistant to the floor, returns to his original position.

Triumphantly, Loew snatches away the amulet and the Golem tips rigidly backward, inanimate, against the stairway.

The Golem at work chopping wood—with the wrong side of the axehead! The Golem moves to the well.

In his study above, Rabbi Loew observes his creature, with his daughter Miriam. She fears it.

He tells her, "This is my new servant, 'Golem'."

We see the Golem, followed by Famulus, emerging from Loew's house. A market basket is over the creature's left arm. He starts off in the wrong direction and Famulus motions the true way. As the Golem walks down the street, Famulus is his shadow.

Children run out, cluster and follow them for

Golem #3. From the French-Czech version of 1939.

His heart of stone melts before the face & form of the sleeping beauty.

The carved creation that alchemy turned into a massive living monster.

a while. The elders cringe in fear. The Golem turns a corner arriving at the head of a stone staircase. Many children there leap up & run away. Golem & Famulus descend the stairs, Golem wobbling cautiously.

The Golem enters an indoor market house, before the terrified proprietor & his wife, fumbles in the basket, produces a paper and holds it for them to read. Famulus has entered behind the Golem and explains, "This is the Rabbi's new servant, he cannot speak nor hear, but he will not harm you. He will come to you each day with a list of articles we need.

Famulus & Golem return home. Greatly perplexed, because he cannot remove the basket from the folded stone arm. Famulus motions the Golem to straighten it. The reaction is so sudden it frightens Famulus but he takes the basket from the outstretched arm.

Famulus becomes fascinated with controlling the creature, takes him to the forge to try to explain how the bellows fans the flame for his alchemy skillet. He points to the ring & chain that pumps a beam of air to the forge; the creature dumbly works for him and fire roars!

Close-up: Loew's face as he reenters. Golem stoking the forge with vigor. Loew cries: "Halt!" And instructs Famulus to leave Golem alone. "I go today to show the Golem to the Emperor," he instructs. "Stay and guard the house."

Loew reaches the castle. He orders the Golem to wait. Armored guards gather to look the Golem over. Loew approaches the Emporer.

Everyone is horrified as Rabbi Loew signals for Golem to approach. The Golem stalks thru the crowd of dancers to a position in front of Emporer Ludwig.

The Emporer asks Loew, "What manner of miracle will you show us today, strange magician?" Loew gestures grandly. A geyser of smoke erupts above the throne. The ceiling slips. The court panics. The Golem bars the door.

"Save me," cries the Emporer, "and I will pardon your people."

saved by the monster

Loew gestures to the Golem. He positions himself on two fallen beams and reaching upward holds the ceiling; it splits down the middle, leaving a tent-like area above the Emperor's guests, with the mighty Golem supporting the peak.

Loew & Golem return to the laboratory. Loew places a hand on the Golem's shoulder and the creature shows suspicion, followed by anger. When Loew reaches to removed the amulet, the Golem is furious! His eyes glare, his chisel-shaped white teeth gnash with rage and he raises his arms to strike Loew down. At which point the Rabbi snatches the amulet. The Golem topples upon the floor. Kneeling beside the statue, Loew's face reflects his great trouble

Beside the prostrate Golem, Loew studies his book of sorcery. "If you have brought the dead to life through magic, beware of that life. Astaroth will demand his creature back. Then the lifeless clay will scorn its master and turn to destroy him and all it meets."

"Your task is finished, Golem," says Loew. "Be clay again, lest the powers of darkness take vengeance." And he raises a hammer to shatter the figure. Only to be with-held by Famulus who arrives, shouting, "Rabbi Jehuda comes to honor you with a joyful gathering at the Synagogue."

Later Famulus discovers Miriam with the hated Florian. He awakens the creature. "There is a stranger who has brought shame upon us," he cries. "Seize him!"

The Golem grimaces, strides jerkily to Miriam's door. Famulus orders him to pound and Golem rattles the plaster but the door holds. Then Famulus demonstrates a shoving rush at the door. When he attempts it, the Golem pushes both fists thru the paneling and walks into the room carrying the door. Miriam swoons in Florian's arms: the Golem seizes her and starts to leave. Florian draws a dagger and breaks the point on the stone man's chest. He is hurled aside and runs out the door. Famulus stays with Miriam and sends Golem after Florian. Before the knight can find the door, the Golem bars his escape; the knight flees up the stairs to the high tower. Crouching against a parapet, broken knife in hand, he watches Golem emerge from the trapdoor. There is a struggle on the roof and the Golem hurls the knave to death on the street below.

"The eyes come alive! They click open and glare with fury! The Golem's square chiseled white teeth gnash with rage!"—Oscar G. Estes Jr.

the golem amok

Miriam & Famulus emerge at the opening, too late. The girl cowers in fear but is seized by the Golem and carried downstairs. He places her on the work table. Famulus arrives with fire in his eye. The Golem covers the amulet with his hand as Famulus leaps in vain. Then the Golem seizes a firebrand from the forge and uses it to keep Famulus away—and sets fire to the house! Grinning idiotically he experiences fire! Famulus has fled. Grabbing the girl by her pigtails, the Golem drags her away.

At the ceremony in the Synagogue, Famulus interrupts with a message for Rabbi Loew, "Your house is in flames—the Golem is raging!" Everyone runs into the street. The Golem stands alone at the far end of the ghetto, dragging Miriam by the hair.

Loew's roof in flames. Crowds milling. A man shouts, "The demon has carried Miriam away—destroying everything in his path!"

Loew's tall astrology tower falls into the fire with a mighty crash, smothering the flames and burying the corpse of Florian.

Golem places Miriam on a boulder, strides off.

The Golem arrives at the great ghetto gate. He peers thru the warder's door and sees children playing beyond. He tries to push the gate open; the huge bar is in place. He pushes harder and the bar breaks. The gates swing wide. The children are frightened and run. All except one small blonde girl-child. With happiness on his face, Golem confronts the child. She holds up her apple. He ignores it. Her childish hands rove across his chest, chance upont the amulet and pull it free of its socket. The Golem shudders, drops the child and topples like a log. He is again turned to stone. The child looks at the talisman, then hurls it down to run away.

Back to Loew & the elders, asking, "But where is the Golem?" Elders approach the gate, find many children seated on the Golem, playing. They lift the figure, carry it in procession thru the portal. The gate closes behind them. A Star of David is superimposed, followed by:

END

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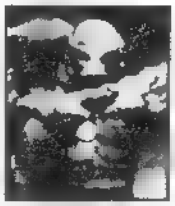

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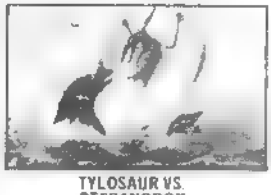

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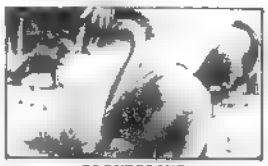

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The Age of Reptiles lives again in these three panoramic full color dinosaur puzzles Bob in the choppy waves of death as a Tylosaur fights off the bat-winged Pteranodon Stalk with the Tyrannosaur as he hunts for the 30 ton Thunder Lizard, Brontosaur Feel the earth tremble when the Tyrannosaur and Triceratops do battle Each puzzle has 200 pieces and is a large 20 x12" when assembled Hours of fun, mount and display!

To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM.

MYSTERY PHOTO NUMBER 91

BLEW BEARD?

IS IT a songster named Jimmy Sangster? A prisoner in Sing Sing? Once upon a time he appeared in a very spacial picture (a deliberate spoof) called (but don't try to pronounce it 3 times fast or your tongue will fall out) FEAR CONE CUPS QUOTE. Of course that isn't exactly the way the title appeared on the marquee . . . but perhaps you can correctly unscramble it.

ANSWER TO MYSTERY PHOTO No. 90

THE HAUNTED STRANGLER was the Karloffilm that constituted our Mystery Photo lastime. Fans who figured out #89—THE GHOST CATCHERS—included John & George "Putts" Urbanski, Gary Ratz, Curtis Isem, Mike Mancuso, Price R. Moreland, Laura O'Brien, Richard Roberts, Jeff Knokey, Bob Schert & Belle Cridland.

[illegible] of the 49 Dinosaur Models the Master created for the silent LOST WORLD (1925)

MASTER MONSTER MAKER

his children: great apes & dinosaurs

by richard j. schmidt jr.

homage to a hero

KING KONG is his son. Dinah Saur his daughter. Son of Kong his grand son. You saw him AS King Kong, AS The Son of Kong, AS Mighty Joe Young, AS the creatures of THE LOST WORLD. For as someone said, a man is what he creates. And Marcel Delgado—a dedicated artist who worked for some 50 years in film—very literally created the Hollywood legend of King Kong (the world's most famous ape) but a legend never really his own.

He was a 20-year-old immigrant art student at the Otis Art Institute in Los Angeles when Willis O'Brien asked him to create the dinosaurs for the silent version of THE LOST WORLD (1925). And Mr. Delgado's assignment was to create 49 prehistoric creatures as movable armatures—armatures that could be moved a fraction of an inch at a time, one movement per frame, resulting in life-like motion when projected. Together they labored for 2-1/2 years—Mr. Delgado, a confident tho complete novice, creating the models, Mr. O'Brien animating them.

The film was highly praised for its technical expertise but more importantly it marked the beginning of the history-making team of O'Brien & Delgado who would work together later on KING KONG, SON OF KONG (both 1933) and MIGHTY JOE YOUNG (1949) as well as at least 2 uncompleted projects (GWANGI and WAR EAGLES).

Mr. Delgado, tho retired over 10 years (and whose work is surely worthy of a more thorough coverage), spoke with me at his home on the inceptions of his 4 most famous fantasy works, with emphasis on MIGHTY JOE YOUNG because at that time I had the historic pleasure of photographing him with one of the 5 models of Mr. Joseph Young of Africa—a model he had not seen in the 27 years since the film's inception.

The *Original* Ruler of Skull Island, Marcel Delgado's 8th Wonder of the World.

The Boy & the Brontosaurus—built by Delgado for DINOSAURS (1960).

MARCEL DELGADO: We were very poor, living in Mexico, and yet I was always interested in art. There was an Indian lived nearby—there were many Indians—but this one wore a long robe and had hair down to his shoulders; he looked just like Jesus. And he spent his time carving wood, making little figures on totem poles. I used to watch him—I was only 4 or 5 years old—and then I'd go down to the river and I'd take a handful of mud from the bank and mold little dolls out of it. It was all I had to use.

(Mr. Delgado came with his family to California when he was 7 and his interest in art blossomed. He was soon to become a student at the Otis Art Institute, working his way thru by coaching other students and by cleaning up.)

MARCEL DELGADO: Sometimes the other students would ask for help—I was just a student too but they must have thought I was some kind of master—because I'd go from one to another looking at their work: "Make it stronger here, make it more defined there."

O'Brien used to do some work there and he saw me criticizing some students and he asked me what was wrong with *his* drawings. I told him, "You're already an artist, what can I do to improve your work?" And we laughed together.

A Revelation: Marcel *animated* his model in this climactic fire scene of MIGHTY JOE YOUNG!

He liked me for some reason—I don't know why, he'd never seen my work. But he asked me whether I wanted a job. I told him I had a job. "Doing what?" he asked. "Cleaning up around the school," I said. I asked him what kind of job and he said, "Working in motion pictures." Even then I wasn't really interested. But he kept coming back and asking me and finally he asked me to visit the studio—First National—and I went down with him.

He had done some animation—just shorts in the early 20s, '17 or '18. Just novelties. I saw one, I think, and I guess they were popular. But he built his own models.

He showed me around and then he took me into a studio workroom—pretty good size. "What do you think?" he asked. And I liked it and I said, "Whose is it?" "Yours," he said. And I hadn't said I wanted the job yet. But I sure did.

Which armatures were better technically, King Kong, Son of Kong or Joe Young?

MARCEL DELGADO: King Kong & Son of Kong were the same armature. We had several models of Mighty Joe—only one Kong. The little model (of Joe Young) was about 4" long and it worked like a watch. It was much better than Kong—more realistic, more working parts. It

Marcel the Magnificent reunited with one of his models of Mighty Joe.

The little-known, seldom-seen, now-dead animator Pete Peterson, remembered by Marcel Delgado in his interview.

Rare Behind-the-Scenes Shot of one of Delgado's Dinosaurs "at work." From DINOSAURUS.

A pair of Marcel's Immortal Creations posing in 1969 in the original Ackermansion.

could stand, breathe, do everything but talk. It was so perfectly balanced. It was beautiful.

Did you work from preliminary sketches?

MARCEL DELGADO: No, I just built them.

Then O'Brien didn't tell you how to do it?

MARCEL DELGADO: He came to me and said, "Marcel, can you make me a gorilla?" I said, "Yes, I guess so." He never complained about my work; he never told me how to do it or to change this or that. I'd give him a model and he'd say, "Fine, Marcel." Always. He was a master.

And the other Joe Youngs were how big?

MARCEL DELGADO: 16". But there was another—an inch & a half scale—that was built for the closeups but they never used it. They always used the 4" or the bigger ones.

How big was Kong?

MARCEL DELGADO: 18"

Why was Joe built smaller?

MARCEL DELGADO: Easier to animate. We learned a lot of things since *King Kong*. Kong was covered with rabbits' fur; with Mighty Joe it was unborn calf. The rabbits' fur was too downy and it wasn't flexible enough. We also added a layer of rubber so that it could stretch easier. It really worked like a watch.

Did you personally do any of the animation?

MARCEL DELGADO: I am a builder. But I did animate the scene where he goes up the tree and rescues the little girl from the burning orphanage.

And that was the 16" model?

MARCEL DELGADO: Yes. The 4" model was built for the tug-of-war but it was used for some of the other scenes too.

I've read that the animators would be lucky to get 25 feet of film exposed a day.

MARCEL DELGADO: Oh, that would be a good day.

Did Harryhausen do much animation for Joe Young?

MARCEL DELGADO: Oh yes. That was his first job in the movies and he assisted O'Brien.

Which armatures are you especially proud of?

MARCEL DELGADO: *All* my models were armatures, not like Harryhausen who casts all his animals.

I have 2 favorites. The Tyrannosaurus rex in GWANGI—the test film that O'Brien made during the war. But the studios weren't interested and the complete film never got made then. And Mighty Joe.

About a year or so before O'Brien died, he called me over to his house and asked me, "Do you know the best thing you ever did for me, Marcel?" And I didn't have any idea what he was talking about. Then he told me about these 2 fighting dinosaurs in THE LOST WORLD. And when their fight was all thru, one of them was lying on the ground, his insides—his intestines—sticking out. O'Brien thought that was so real. And yet it was just a few things we had left over on the work bench, a little bit of this, a little bit of that. Just scraps for his intestines.

They can be awfully life-like. I came home one

Kiko, Son of Kong, built out of one of his Old Man's Armatures by Marcel.

day and the kids had MIGHTY JOE on television—they'd turned it on and forgotten it and I saw this scene where the monkey is in the back of a truck and it sort of spits (animated by Peter Peterson). It looked live, like a real monkey; I didn't realize it was Mighty Joe. I looked at it and *looked* . . . and I would have sworn it was live action. And *I* built it.

Epilog: It is a pity that MARCEL DELGADO is not appreciated more for his contribution to Film History. While it is admitted that many Hollywood craftsmen are slighted by practically everyone—the public at large, the cinema elite or even individual film credits—Mr. Delgado's obscurity is perhaps more undeserved than most because he is often eclipsed by the giant shadow of his brilliant fellow technician Willis O'Brien.

EDITOR SPEAKING: Mr. Delgado has had a bad accident from which it is unlikely he will ever completely recover. NOW is an ideal time to send him a nice brief legible letter telling him how much you have appreciated his life work. Or send him a cheery card. Whatever you do, DON'T ask him for an autograph or a foto or a model or anything, as it would only mean disappointment for you and embarrassment for him: he is not in a position to answer any requests. PLEASE! Be Good Monsters! Send to MARCEL DELGADO c/o FORRY, 2495 Glendower Ave., Hollywood, CA 90027.

MARCEL DELGADO'S FILMS OF MOST INTEREST TO READERS OF FAMOUS MONSTERS

DINOSAURUS (Fairview/Harris, 1960) Mr. Delgado, uncredited.
JACK THE GIANT KILLER (U.A., 1962) Mr. Delgado, uncredited.
KING KONG (RKO, 1933)
LOST WORLD, THE (First National, 1925)
MAD MAD MAD MAD WORLD, IT'S A (U.A., 1962) Mr. Delgado, uncredited.
MASTER OF THE WORLD (AIP, 1961)
MIGHTY JOE YOUNG (RKO/Argosy, 1949)
SON OF KONG (RKO, 1933)

END

a mon-star is born—

BABY FRANKENSTEIN

the birth of the bruise

FRIDAY THE 13th of February. The place: Universal Studios, haunting grounds of the Phantom of the Opera, Dracula, Frankenstein & All Those Ghoulden Age Greats.

As part of the newspaper, magazine & TV coverage of The Great Event, I, your editor of FM, was invited to the shower for Baby Frankenstein.

Shortly before the unveiling, as I sat quiet & unnoticed on the sidelines by myself, a TV commentator walked over, stood beside me, took a stance and started to give his spiel for the vidicam. I didn't exactly like the introductory remark he made, which I felt was a putdown (especially from the tone of his voice) and not in keeping with the goodnatured fun of the occasion, when he started off with "When I woke up this morning I felt that something GROSS was going to happen" and I was just praying that he might notice the copy of FM lying on my lap and bend down with the mike to me and say something like "How

about you, sir, don't you agree?"—in which case I was all set to reply, "I certainly do—GROSS is the word for it . . . and Universal has grossed millions from the monsterrific talents of the Lon Chaneys, Father & Son; Bela Lugosi, Boris Karloff, the Invisible Man, the Creature from the Black Lagoon, the thing that came from Outer Space and out of Ray Bradbury's imagination, and all kinds of other great horrors this Studio has been responsible for."

But, alas, it was a case of "pass" and the reporter never asked my opinion.

a boo-tiful baby

The time for the Presentation came and the lights dimmed, offstage thunder clapped, electric sparks began climbing Jacob's ladders in the laboratory where the baby's crib lay on the altar of Science, and from out of the historic past came a voice (sounding suspiciously like John Carradine's) fanatically declaring:

"At first I experimented only with dead animals . . . and then a human heart, which I kept beating for 6 weeks. But now . . . I am going to turn that ray . . . on that body . . . and endow it with LIFE!"

At this there was a movement of the hidden figure beneath the sheet. The heart began to BEAT! Wildly! Jumping up & down as the it were trying to leap right thru the sheet!

The unseen corpse began to jerk & spasm!

The audience drew back in terror.

The mad obstetrician was in a palsy of ecstasy!

The fellow freaks attending the Birth of the Baby were beside themselves:

For example, Quasimodo was beside Blacky La Goon . . . Hairy Apeman was beside the alien, Otto Space . . . Mr. & Mrs. Frankenstein, the proud (?) parents were clinging to each other.

The sheeted figure rose from the crib, stood swaying unsteadily on its feet.

Then the Mad Doctor removed the sheet!

audience gasps

And women shrieked!

Children cowered!!

Grown men cringed!!!

For not since Buster Keaton & Harold Lloyd directed ABBOTT & COSTELLO MEET JERRY LEWIS ON THE WAY TO DISNEYLAND WITH LAUREL & HARDY had such a funtastic sight been seen!

Imagine, if you can, a figure towering perhaps 4 feet tall!

Imagine a face a combination of Alfred E. Neuman (the "What, Me Worry?" MAD Kid), Pinocchio & Jack Pierce's concept of Frankenstein, colored a Regan shade of barf and topped off by popping Peter Lorre eyes that out-popped Peter's.

The Son of the Frankensteins!

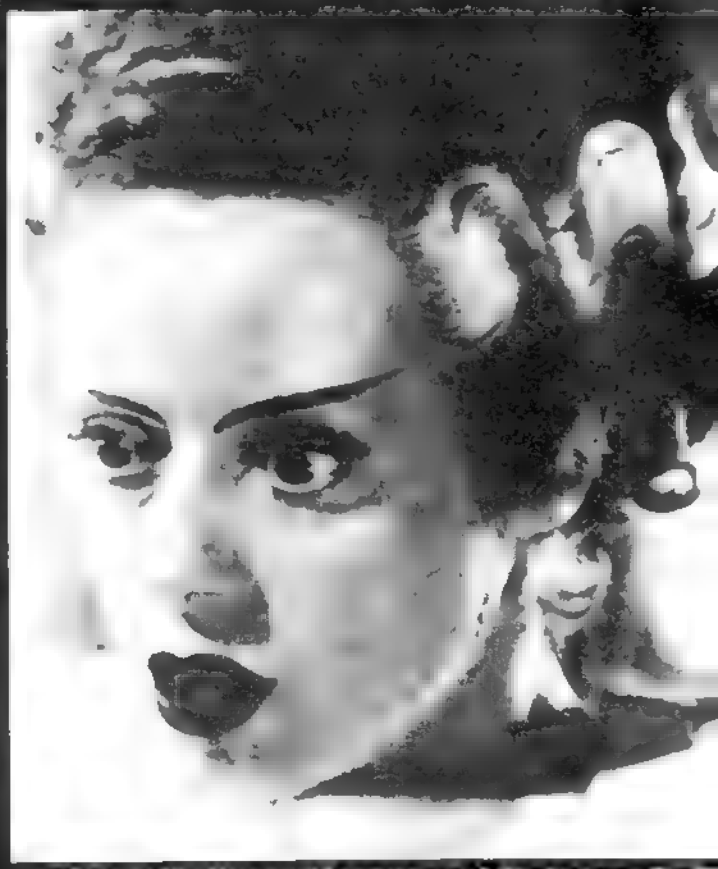
BABY FRANKENSTEIN!

OH, BABY—!

GRANDPA FRANK

"Hey, Bridey, Sonny's given us a grandson at last!"

GRANDMA FRANK



"If Mary Shelley could see us now! We belong, Dad!"

Turn Page to See Baby Frankenstein!

The Pride of Frankenstein; or, A Face That Only A Mother Could Love. Family Portrait, featuring Preteen Frankenstein. Now all he needs is a sister: two half-pints like him would almost be enough to make one cavort!

END

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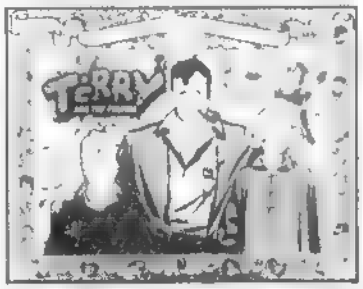

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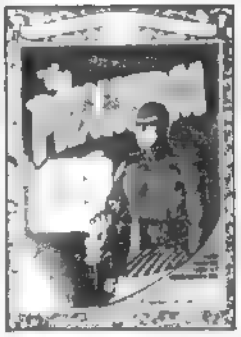

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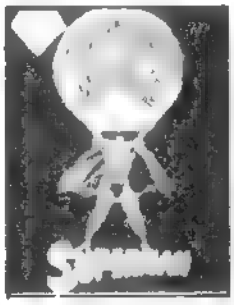

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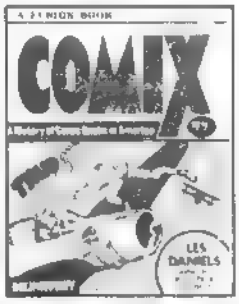

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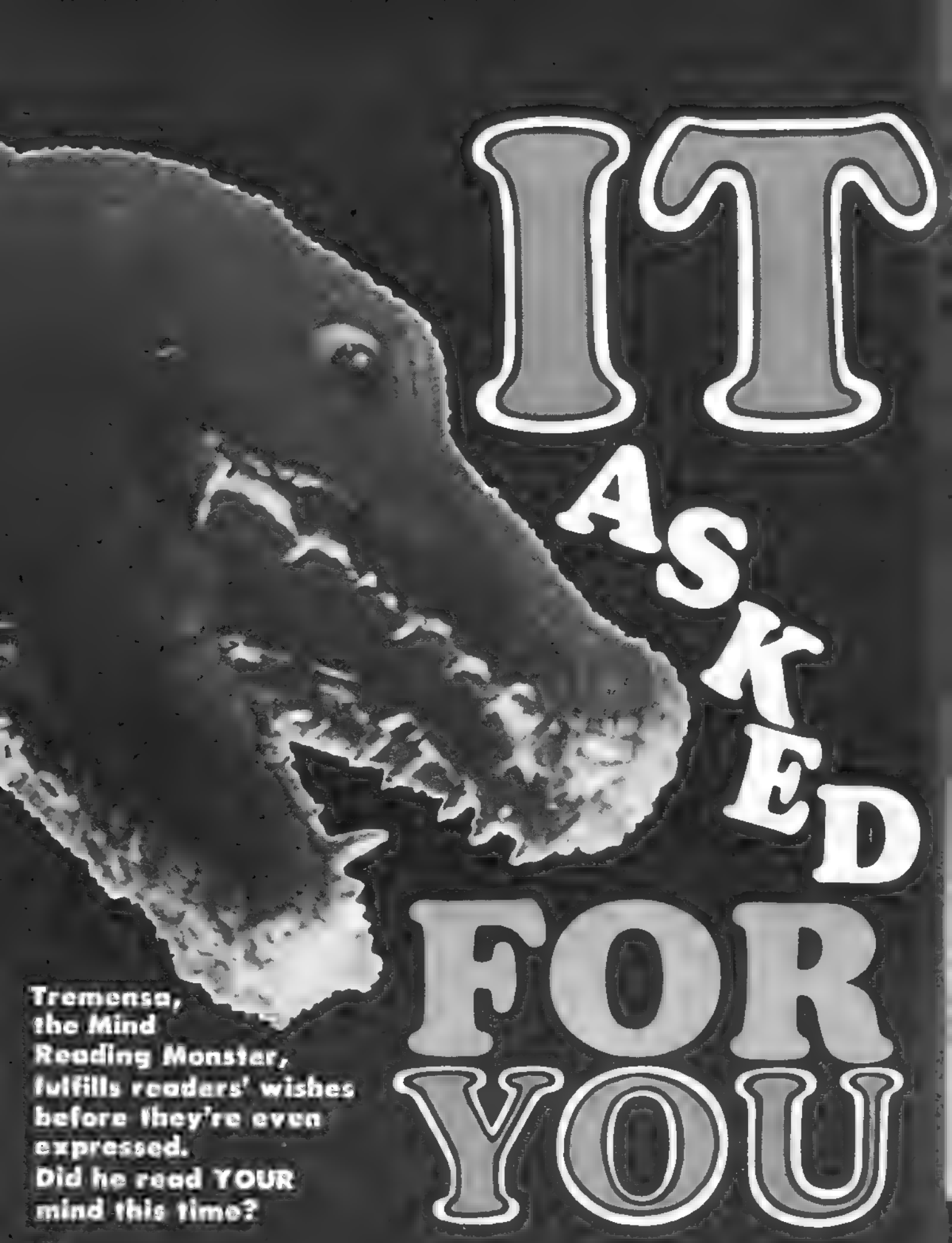

Tremensa, the Mind Reading Monster, fulfills readers' wishes before they're even expressed. Did he read YOUR mind this time?

"You could have conned me!" declares Anne Francis, who made the acquaintance of the original Robby the Robot in FORBIDDEN PLANET. She was surprised to realize talented Don Post technician Bill Malone was inside this perfect re-make!

IT ASKED FOR YOU!

Bat Woman! She flew into Horror's Hall of Fame in MARK OF THE VAMPIRE (MGM 1935) and they're still talking about and asking for fotos of Carroll Borland. Here she is for Jean Boullet, Curtis Harrington, Bobby Andersen, Don Garrett, Chelestina Lewis, Vincent Merchesano, Larry Morris, Kurt Fraunberger, Al Winters, Bill E. Williams, Jos. Pallandino, Gordon Breyette, Allis Villette, Carmon D'Alessio & Gregory Zatirka.

An over-popular supporting actor in one of his rare roles, the late Ernest Thesinger as he appeared with Boris Karloff in THE GHOUL, 1934. For John Ainsworth, Philip J. Strick, Paul Skeeters, Rah Hoffman, Marc Giove, Keith Beltran, Geo. Stewart III, Glenn R. Pugh, Garrett A. Kenyon, Sam Harris, Don Walker, Gregory Duehren, Jeffrey Avrin & Andy Perry.

Foundi For Michael Ohemer, Oscar Estes, Dave Prestone, Dave Messaro, Tom Baker, Bill Shreck, Steve Towsley, Mark McGee, David Allen, LJSpaulding, Paul Stanford, Larry Richardson, Russ Kingston, Arture Pinal, Dynamite Taurasi, Denis Muren & Richard Stoyanowski . . . this great shot of Marcel Delgado's dinosaurs as bulldozed by Willis O'Brien in THE LOST WORLD (1925).

A King on his throne is Karloff as the immortal monster in BRIDE OF FRANKENSTEIN (Universal 1935). Pictured for Goswin Doerfler, Gene Fisher, Susan Lenart, Pierre Versins, Susan Bradbury, Martin Bythewer, Wolfgang Thedewald, Reinhard Hitschberger, Katy Wild, Boris Grebner, Beatrice-Rim and Pat & Mike Porjes.

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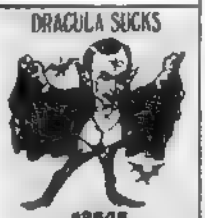

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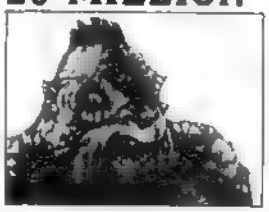

A black & white monster spectacular Harryhausen animation of Ymir A rocket returning from the planet Venus crashes into the ocean From the open hatch washes a precious cargo specimen an egg brought from Venus surface It floats to shore then hatches Due to elements in earth's atmosphere it grows rapidly from a tiny reptilian hi-ped to a monstrous marauding sixty foot giant It ravages a zoo, battles a bull elephant to the death Finally it is cornered atop the Colosseum. But can the combined armies of two mighty nations end the menace? #22029 $9 95

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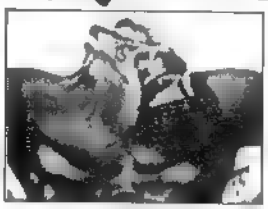

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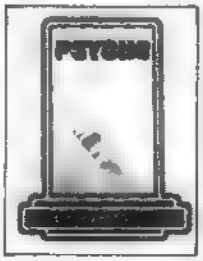

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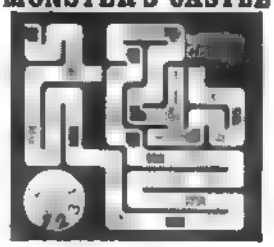

MONSTER MATCH

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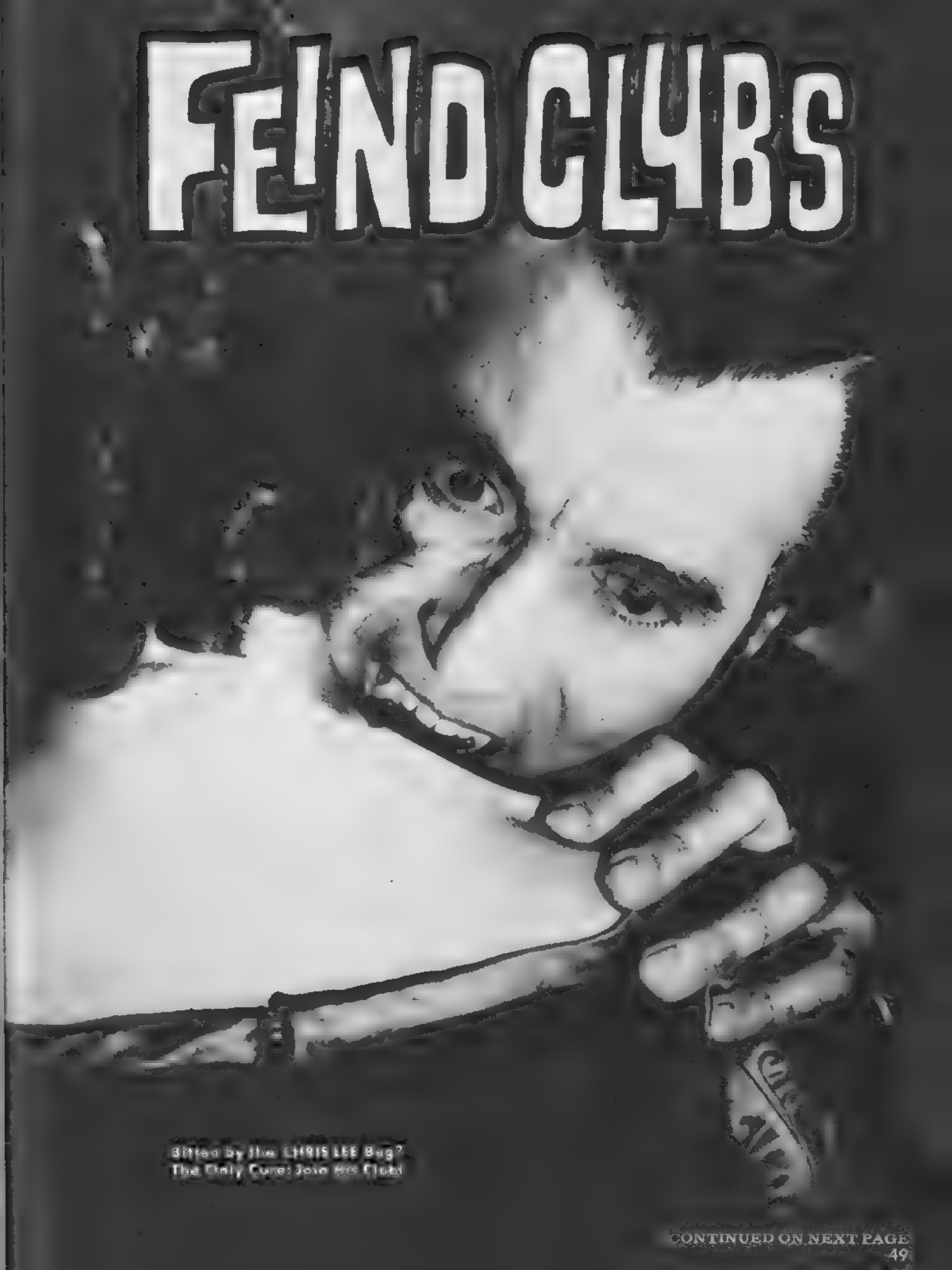

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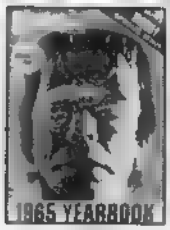

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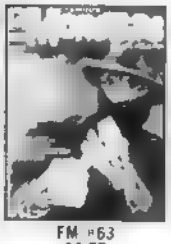

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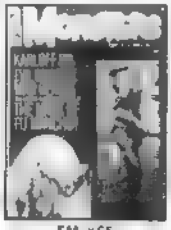

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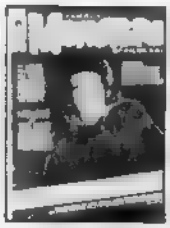

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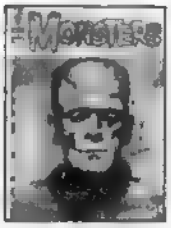

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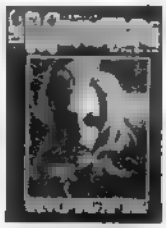
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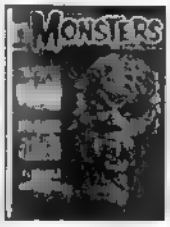

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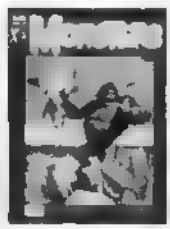
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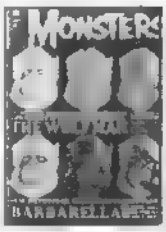
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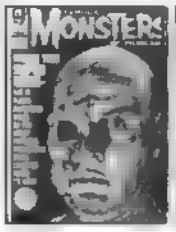
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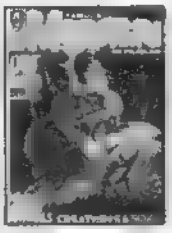
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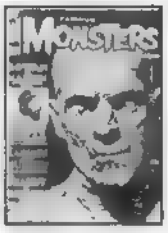
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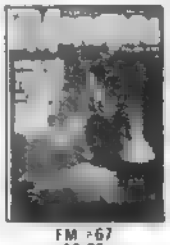
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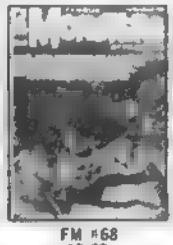
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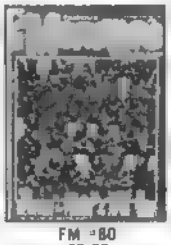
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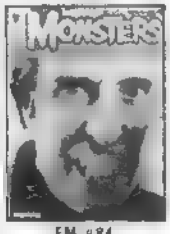
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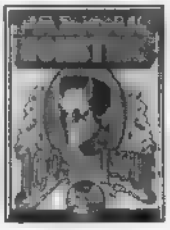
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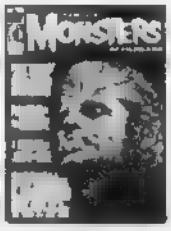
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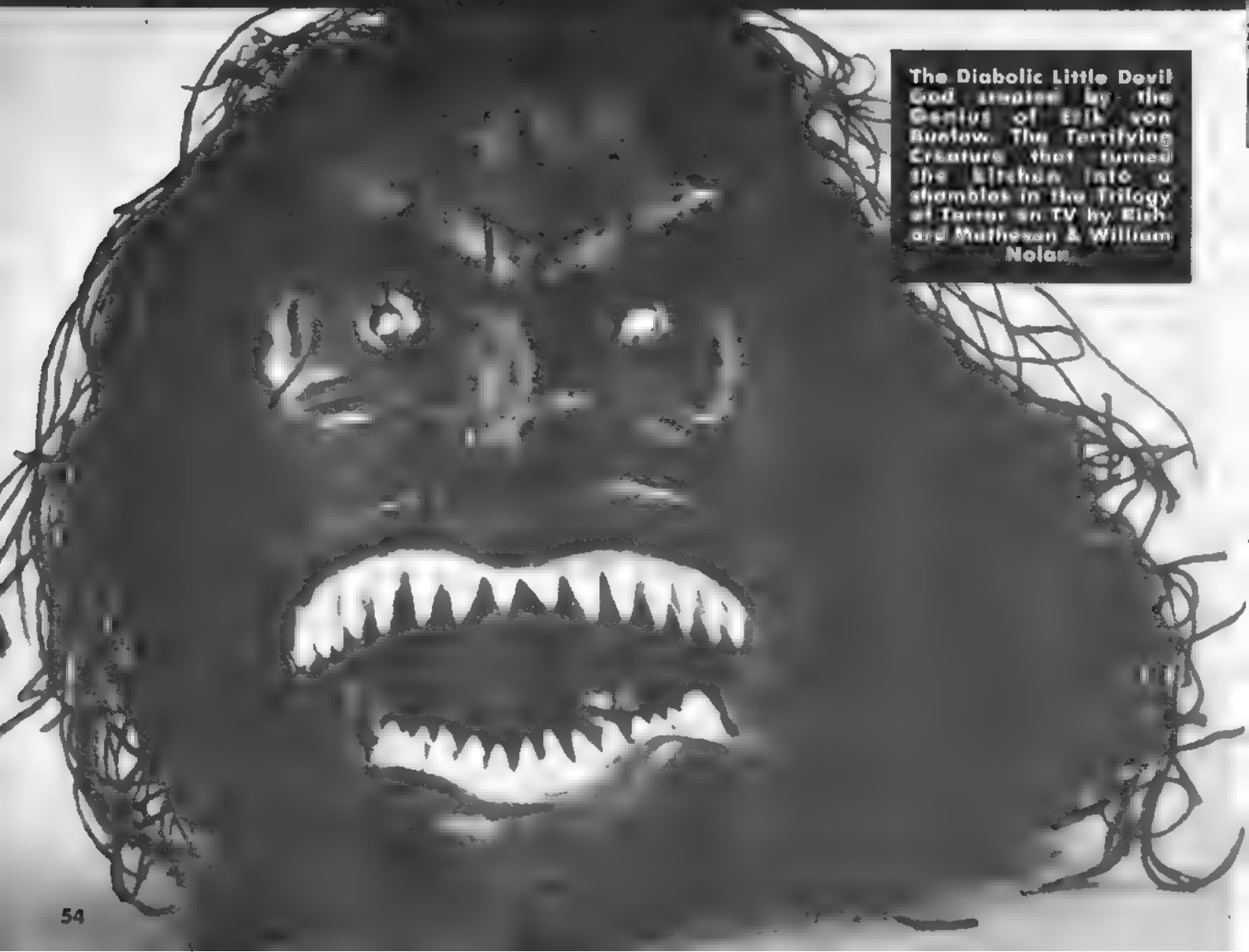

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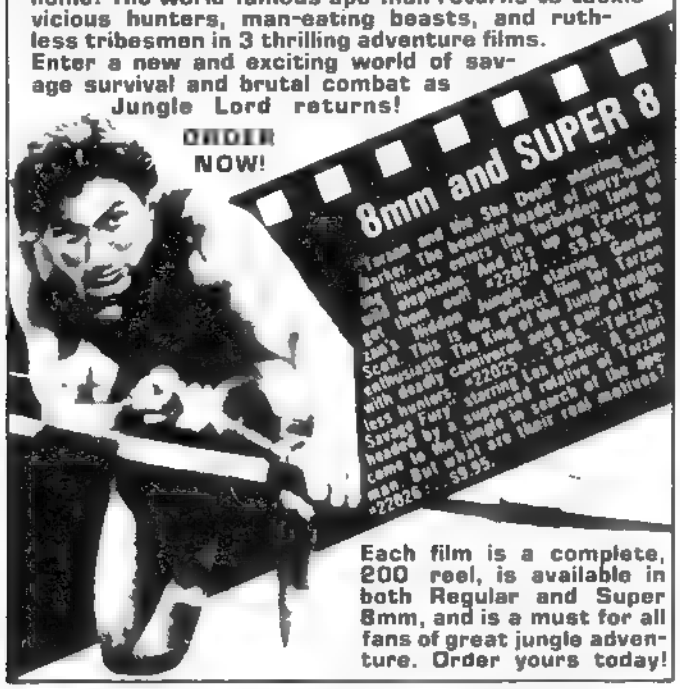

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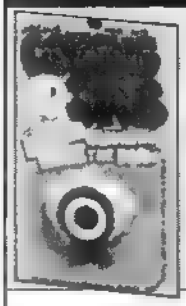

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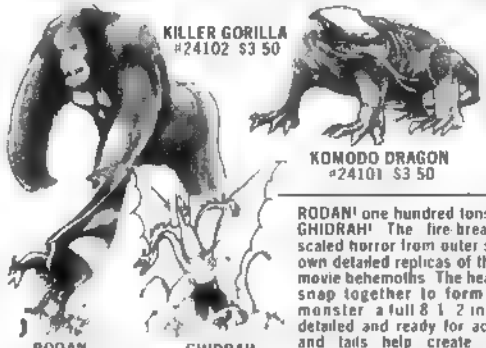
MAKE A MONSTER! MODEL KITS



KILLER GORILLA #24102 $3 50

KOMODO DRAGON #24101 $3 50

Monsters live! Now you can own realistic replicas of two lumbering modern giants Snap-together plastic make assembly simple Complete instructions are included! Both over 7 inches!

RODAN! one hundred tons of radioactive terror! GHIDRAH! The fire-breathing wing flapping scaled horror from outer space! Now build your own detailed replicas of these famous Japanese movie behemoths The heavy duty plastic pieces snap together to form a fierce, ferocious monster a full 8 1 2 inches tall intricately detailed and ready for action Swiveling heads and tails help create lifelike action Complete film history and display stand included

RODAN #24149 $3 95

GHIDRAH #24150 $3 95

200' REELS HARRYHAUSEN'S SINBAD FILMS!

SINBAD & THE ORACLE On a mission to locate the enchanted crown Sinbad journeys to a magic cave to consult an Oracle He and his company locate the seer and discover to their horror that the Oracle is the giant disembodied head of a devil giant They procure the information but as they leave the cool (all) BLACK & WHITE #22042 $9 95 COLOR #22043 $19 95

SINBAD CHALLENGES THE MONSTER Sinbad & his men escape the clutches of the giant statue! More danger awaits with a more powerful monster! Color #22041 $19 95

SINBAD DUELS THE IDOL OF [redacted] Sinbad confronts an enormous statue with six arms Through the magic of an indestructible sorceror the figure comes to life and attacks Sinbad and his men When this monster is vanquished they have yet to face the incredible beast in a dark, gold-filled cavern! BLACK & WHITE #22038 $9 95 COLOR #22039 $19 95

SINBAD & THE MAGIC SWORD Sinbad and the evil magician Koura arrive simultaneously at the magic fountain where rests the golden crown Both have fought to attain their goal Now they must battle one another But Koura has an enchanted sword that makes him strong and a magic cloak that renders him invisible BLACK & WHITE #22044 $9 95 COLOR #22045 $19 95

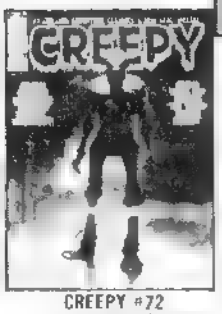
THE SPIRIT SPECIAL

80 dynamic pages of electrifying color! That's will Eisner's THE SPIRIT SPECIAL! Meet The Spirit, Eisner's masked crime fighter of the '40's . . . alive in the 70's Meet Ebony, Commissioner Dolan, Ellen . his cohorts in criminology Meet the villains . . The Octopus, Castanet, Mad Dr Paraffin Jest Plain Cyanide, Miranda of Alcatraz and, of course, P'Gell Ten fantastic full color stories A slick 11 x 8 format Heavy weight paper Quality printing Get THE SPIRIT SPECIAL MAGAZINE! Supply is limited. #21187 $3 98

2 NEW POSTERS

TWO NEW FANTASTIC FULL COLOR POSTERS FOR YOUR WALLS! ANOTHER WARREN PUBLISHING GREAT!

VAMPIRELLA #52 FULL COLOR 28"x20" #2977/$2 00



CREEPY #72 FULL COLOR 28"x20 #2976 $2 00

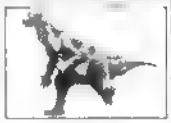
Whether your thing is flesh or metal, perhaps it's both you're going to want these two new posters lifted from the covers of our popular magazines Vampirella is so deathlike you'll be tempted to reach out and grab her hand The lumbering metallic monstrosity, clanging down the hall seems as if it will have to be bolted to your wall! Get them both now !

MOVING MECHANICAL MONSTER HOBBY KITS

WIND UP MOTORIZED BEHEMOTHS! THEY MOVE! NO BATTERIES NEEDED!

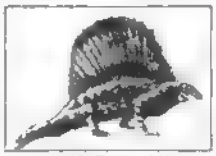
ANKYLOSAURUS #2447 $3 50

STYRACOSAURUS #2448 $3 50



IGUANADON #2443 $3 50

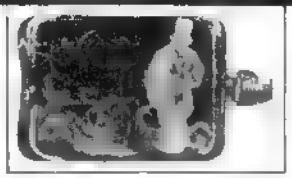
Get your mechanical monster kit and make these behemoths come alive You build the figures and attach the motor to arms and legs as outlined You wind the key A monstrous miniature stalks across the room Each 10 figure comes with parts and instructions for assembly



DIMETRODON #2444 $3 50

STEGOSAURUS #2446 $3 50

SCENE-IN-A-BOTTLE MODEL HOBBY KITS!

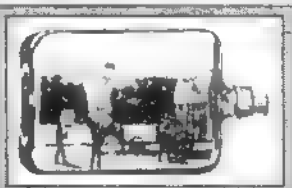


HAUNTED GRAVEYARD SCENE! REALLY GLOWS IN THE DARK!

Create it yourself with this terrific hobby kit According to detailed instructions snap together and mount the three-dimensional luminescent spirit Mount the molded plastic gravestone, tree and bat in their 8¾"x4¾" display bottle Complete the spooky scene with the full-color background provided and swirling, imitation mist Then cork! #24152/$2 98

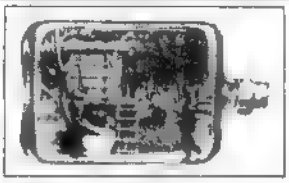
EXCITEMENT IN A BOTTLE! "JAWS" PANORAMIC MODEL!

All the equipment you will need to construct this dynamic scene in a bottle is included Snap together three dimensional figures of shark, diver and cage Mount on realistic, full-color ocean background according to detailed instructions Snap on front of 8¾"x4¾" display bottle. Cork! And there you have it Jaws the man, the cage, the shark! #24151/$2 98



PLANET OF THE APES SCENE! APES AND CAPTIVE HUMANS!

It's roundup time Caged humans stare at apes from their horse drawn cage Now build this exciting scene Kit includes snap together bottle, cork and full-color background with three dimensional cage and horse Ape and human figures are created from shaped plastic covered with pressure sensitive decals Realistic lichen shrubbery completes scene. #24153 $2 98



GORILLA SOLDIER APES IN A TREEHOUSE BOTTLE KIT!

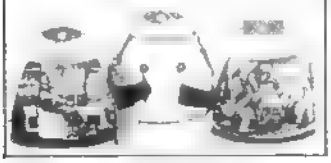
What's more fun than a barrel full of monkeys? A bottle full of APES! This three-dimensional hobby kit has snap-together bottle with cork, full-color background and shrubbery created from real lichens. Flat plastic ape figures come with pressure sensitive decals. Tree house is fully dimensional A terrific 8¾"x4¾" display you build! #24154 $2 98

TIME MACHINE

MYSTIFYING KIT!

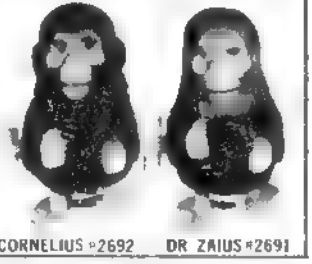
3-D STRANGE MODEL CHANGE

The TIME MACHINE is a plastic hobby kit that will amaze you! Highly detailed model pieces that are easily assembled Instructions included Glue the model together, paint & you have a handsome 'magic trick!' The time traveler is set in his 8" cockpit Now #24135 $5 00



PLANET OF THE APES PLASTIC WIND-UP WALKING DOLLS

Wind them up and they're ready to go! These three inch tall, tiny robots are just great! Dr Zaius with his flaming orange hair and blue suit, Cornelius with rich black hair and brown costume trundle off foot over foot $1 39 each!



CORNELIUS #2692 DR ZAIUS #2691

To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM.

WARREN POSTERS

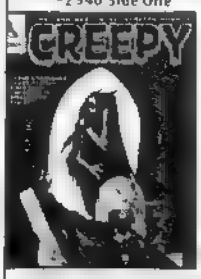
UNCLE CREEPY

UNCLE CREEPY painted by SANJULIAN 28" x20" of pulsating pigments. Compliment to Eerie, companion to 6' Vampi! #2948, UNCLE CREEPY POSTER, $2.00

COUSIN EERIE

COUSIN EERIE painted by SANJULIAN 28"x20" of horrendous hues! There's never been such a portrait! #2946, COUSIN EERIE POSTER, $2.00

#2940 Side One



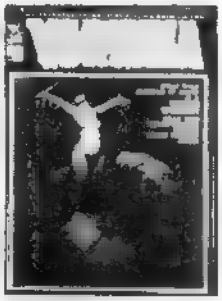
#2940 Side Two

SPECIAL DOUBLE POSTERS! CREEPY #46 & EERIE #40 16"x22" Full Color on both sides. Order one copy for $1.00 or two copies for $1.50! #2940

FM #100 Cover Full Color 20"x28" #2941 $2.00

VAMPIRELLA #23 Full Color 20"x28" #2942 $2.00

EERIE #41 Cover Full Color 20"x28" #2929 $2.00



VAMPIRELLA #7 Full Color 20"x28" #2931 $2.00

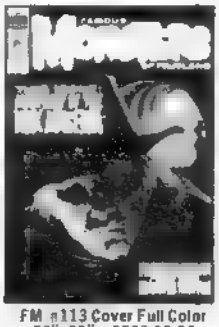
CREEPY #48 Cover Full Color 20"x28" #2937 $2.00

EERIE #38 Cover Full Color 20"x28" #2938 $2.00

EERIE #23 Cover Full Color 15"x21" #2930 $1.50

EERIE #46 Cover Full Color 20"x28" #2939 $2.00

FM #109 Cover Full Color 20"x28" #2964 $2.00



FM #113 Cover Full Color 20"x28" #2963 $2.00

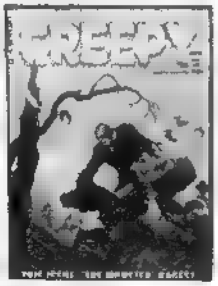
EERIE #57 Cover Full Color 20"x28" #2959 $2.00

EERIE #59 Cover Full Color 20"x28" #2960 $2.00

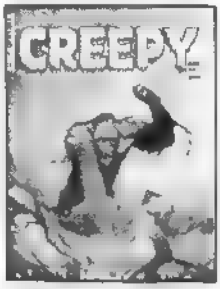
VAMPI #27 Cover Full Color 20"x28" #2961 $2.00

VAMPI #36 Cover Full Color 20"x28" #2962 $2.00

CREEPY #7 Cover Full Color 28" x 20" #2951, $2.00



CREEPY #10 Cover Full Color 28" x 20" #2952, $2.00



CREEPY #11, Cover Full Color 28" x 20" #2953, $2.00

FM #93, Cover Full Color 28" x 20" #2954, $2.00

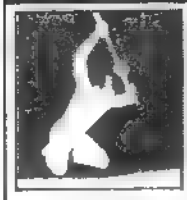
To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM.

SCI-FI HOME MOVIES

AVAILABLE IN REG 8 AND SUPER 8! 200' REELS!

Here is a random sampling of some of the strangest science fiction films of all-time. THE THING comes from another world, while TROG is a prehistoric man who comes from another time! Based on the Ray Bradbury story, IT CAME FROM OUTER SPACE is an alien who crash-lands on earth and doesn't want to stay! THE INCREDIBLE SHRINKING MAN can't stop getting smaller, while the lead in WAR OF THE COLOSSAL BEAST can't stop getting bigger! And finally, there are the invaders who attack earth beginning a WAR OF THE PLANETS! Details below!

INCREDIBLE SHRINKING MAN

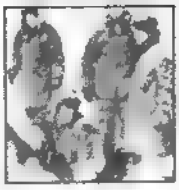


After passing through a weird mist, star Grant Williams begins to shrink. Finally, he can no longer walk amongst men and lives in his cellar. There, he battles a now giant cat, a monster tarantula and a rain storm in which he nearly drowns. Finally he shrinks to atomic size! What strange new worlds will he discover? #2236 $9.95

TROG

Scientist Joan Crawford discovers the inanimate body of a prehistoric caveman, and brings him back to life in her sinister laboratory. After one million years of hibernation, how will the reanimated Neanderthal react? And what unearthly secret does the scientist learn about prehistoric earth? An incredible film. #2262 $9.95

THE THING



One of the great sci-fi classics. James Arness plays the Thing, a blood-lusting vegetable man from another planet. And he arr[illegible] post to pave[illegible]sion of fellow vampires. Thus, it's a battle of wits between the monster and the isolated inhabitants of the small army outpost. Who will win? #2263 $9.95

SOLD OUT

IT CAME FROM OUTER SPACE

Ray Bradbury's classic sci-fi tale becomes an incredible motion picture. An alien crashes on earth, and enslaves earth people in order to repair his ship. All goes well until one man discovers the alien and confronts the strange being. The fact of the Xenomorph is frightening! Thrills aplenty! #2233 $9.95

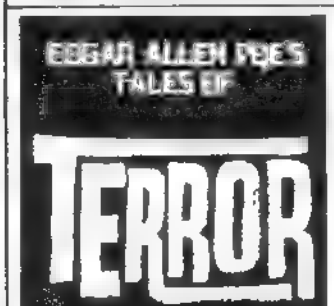
WAR OF THE PLANETS

Two earth scientists are kidnapped and brought to the planet Metaluna, a world at war with another planet. The scientists are asked to help the Metalunans, and find themselves in the midst of one of the most incredible battles in the history of the universe. And things get worse when the world of Metaluna starts to crack under a barrage! #2235 $9.95

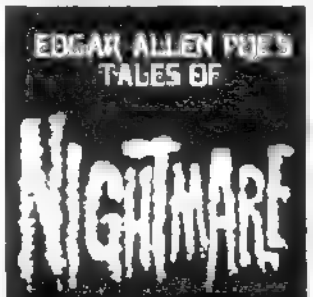
WAR OF THE COLOSSAL BEAST

After being exposed to the rays of the world's first Plutonium bomb-blast, Col. Langan begins to grow at the rate of 10" per day. And, when he reaches 100', he goes on a destructive tour of Los Angeles. Bullets only annoy him, and, with his man's cunning, there is no way to destroy him. Can he be stopped? Is this the end of civilization? #2232, $9.95

12 EVIL EDGAR ALLAN POE RECORDS!



TERROR Classic tales of terror to make you shiver in your boots. Spine tingling narrations of MASQUE OF THE RED DEATH and THE PREMATURE BURIAL #2304, TERROR, $2.29



NIGHTMARE A frightening narration from the stories of Edgar Allen Poe. THE PIT AND THE PENDULUM is tough on your nerves, but wait until you hear THE TELL-TALE HEART #2303 NIGHTMARE $2.29

HORROR SON OF NIGHTMARE A unique tale of horror spoken in eerie tones. Hearing this story is enough to scare you out of your wits. Wow! Order #2305, HORROR, SON OF NIGHTMARE, $2.29

FRIGHT A grim, ghostly tale that will fill you with lingering fear and fright. You'll remember THE HOUSE OF USHER (his most famous tale) with fear when you're alone! #2306, FRIGHT, $2.29

GREATEST HORROR RECORD SERIES OF ALL TIME! Talented actors Martin Donegan and Ugo Toppo share the honors and glory of this monumental project. The Recording of the Complete Stories of Edgar Allan Poe! The project is still going on, and already there are 8 masterful records in six single albums and one double album, each read with skill, precision, and a sure sense of nerve-numbing terror. Each reading is so well done, that the horrible word pictures of Poe's diseased psyche seem to materialize before your eyes: rotting castles, scurrying rat-things, the walking-dead in their pale shrouds seem to vibrate in the air as the words of the world's greatest macabre storyteller ripple the ether!

#1	THE BLACK CAT • THE SPHINX • IMP OF THE PERVERSE Read by Martin Donegan. Tales of a vindictive cat's ghost, an odd-sized monster, and a study in madness. #2318 SHORT STORIES OF EDGAR ALLEN POE, #1	$4.49
#2	THE FALL OF THE HOUSE OF USHER Poe's greatest tale, read complete by Martin Donegan. The first creeping story of Southern decadence & evil. #2319 SHORT STORIES OF EDGAR ALLEN POE, #2	$4.49
#3	MORELLA • SHADOW A PARABLE • THE OBLONG BOX The possession of a daughter by a mother's ghost, the spirit of Shadows arrives, and a Weird coffin. #2320 SHORT STORIES OF EDGAR ALLEN POE, #3	$4.49
#4	A DESCENT INTO THE MAELSTROM Read by Ugo Toppo with relish, you are dragged into a whirlpool with many things long dead a-swirling! #2321 SHORT STORIES OF EDGAR ALLEN POE, #4	$4.49
#5	DOUBLE SET THE GOLD BUG • SELECTED POEMS Read by Martin Donegan, Poe's Complete short novel of fiendish haunted treasure is stunning! And the poems include Spirits of the Dead & Conqueror Worm! #2322 SHORT STORIES OF POE #5	$9.49
#6	BERNICE • SILENCE A FABLE • CASK OF AMONTILLADO A man fears his wife's teeth, a demon unfolds a world of unspoken dread, & deathly masonry. #2323 SHORT STORIES OF EDGAR ALLEN POE, #6	$4.49
#7	TELL TALE HEART • MASQUE OF THE RED DEATH And two others, read by Martin Donegan. The Oval Portrait and Metzengerstein. 4 of the best! #2324 SHORT STORIES OF EDGAR ALLEN POE, #7	$4.49

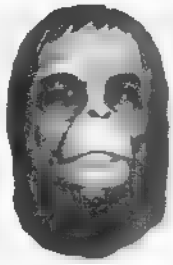
To order any of these items, please see last page of this magazine for convenient RUSH ORDER FORM.

VAMPIRELLA & FAMOUS MONSTERS T-SHIRTS

Famous Monsters of Filmland T shirts. You won't get lost in the crowd with these day-glo colors! All shirts are washable and will not fade. Carry the Famous Monster magazine logo with you at all times. And don't forget the monsterrific image of a creature that dates from early FM days.
#2701, Adult small - size 34-36
#2702, Adult med. - size 38-40
#2703, Boys's med - size 12
Each shirt is reasonably priced at $3.98. It is a great buy!

Vampirella T-shirts. She is sure to make you the talk of the town! Vampi poses for everyone. To show off her beauty on this short sleeved cotton-polyester T shirt. Of course, the T-shirts are washable and they will not fade. And won't your friends be jealous? You bet! So why not order your Vampi T shirt this very day!
#2704, Adult small - size 34-36
#2705, Adult med. - size 38-40
#2706, Adult lge - size 42-44
#2707, Boy's med - size 12
A great buy for only $3.98!

PLANET OF THE APES AND MONSTER MASKS!



DR. ZAIUS
Become the philosopher and scientist orangutan with this over-the-head mask. Rusty orange hair, hand colored face, made of vinyl. #2577 $14.95

WARRIOR
Join the fierce gorilla warriors as one of the ape generals, Ursus or Aldo, with this finely sculptured, vinyl full head mask. #2578 $14.95

CORNELIUS
Transform yourself into the friendly chimpanzee who fathered Caesar, the deliverer ape. The vinyl mask covers the entire head. #2576 $14.95

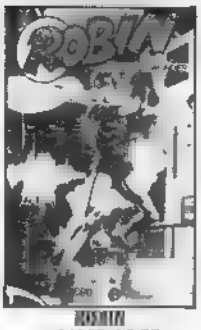
Assembled from corpses, animated by lightning, the monster of all monsters. Re-create it with a green-tinted, 3/4 head latex mask. #2575 $2.49

THE PHANTOM
Going to the opera? Don't be caught dead without your latex, 3/4 mask of Eric, the mad organist. Covers your face & head top. #2573 $2.49

THE CREATURE
If you think Jaws was a terror wait until you swim into the creature. This latex, 3/4 mask fits over the face and top of the head. #2574/$2.49

COMIC ADVENTURE MODELS! SUPER HOBBY KITS!

CAPTAIN AMERICA
#24131/$2.75



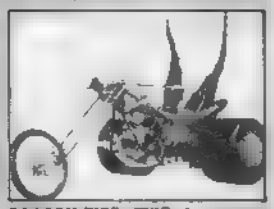
ROBIN
#24132/$2.75

Superheroes! 8" to 12" tall figures, molded from heavy duty "super" plastic! Kits come with complete instructions for assembly and an 8-page original comic. Plus a detailed background diorama! Glue the figure together, paint it, place it in front of its background and you will have a realistic 3-D display! Build them and make your room headquarters for the Superhero legions! CAPTAIN AMERICA and ROBIN!

MONSTER TRIKE KITS

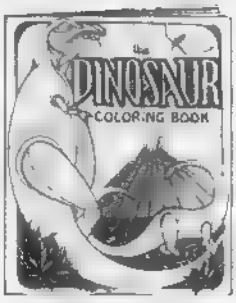
ALL-PLASTIC HOBBY KITS WITH MULTI-COLORED PIECES AND CHROME

EVIL-IRON TRIKE. Would you believe a hearse on motorbike wheels? The Grim Guardian himself is at the wheel of this hell-borne vehicle. A challenging kit, with chrome & color parts. Instructions included. 1/8 life size! Order #2498 $5.99



DRAGON-FIRE TIKE is a serpentine set of wheels, a dragon head seat & a pair of devilish wings! Heavy tires & dozens of realistic chrome and multi-colored pieces. 1/8 life size when complete. A hobby kit well worth its price! Specify #2499/$5.99

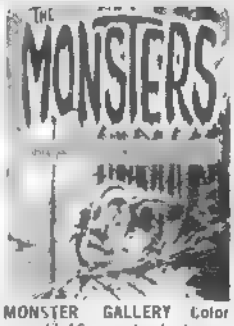
HAVE FUN WITH 5 SUPER-GIGANTIC COLORING BOOKS!



DINOSAURS. A collection of 15 reptilian favorites with text. Drawn by Tong. 32 pages. 10"x12". #21090 $2.00

SCI FI—An illus. synopsis anthology inc. tales from Verne to Bradbury. 32 pages. 9-1/2"x12 1/2". #21162/$2.00

SPIRIT. Featuring the most memorable splash pages from the comic strip by Eisner. 32 pgs., 10"x14". 21160/$2.50



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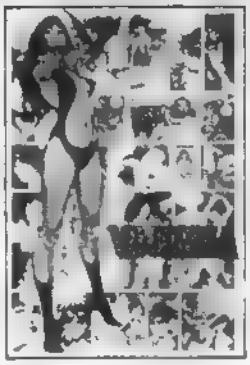

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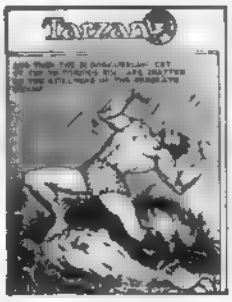

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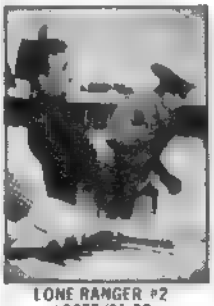

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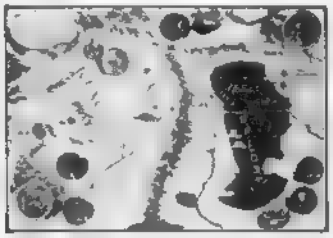

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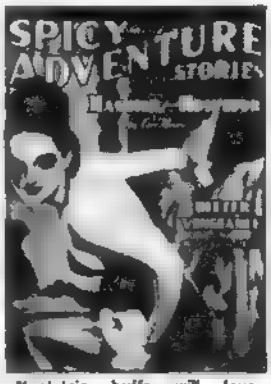

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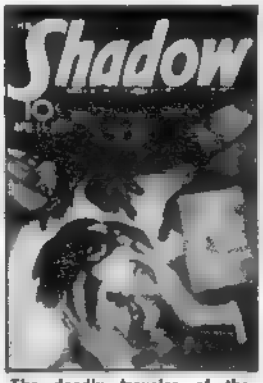

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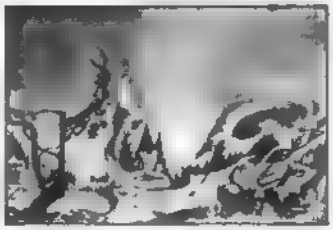

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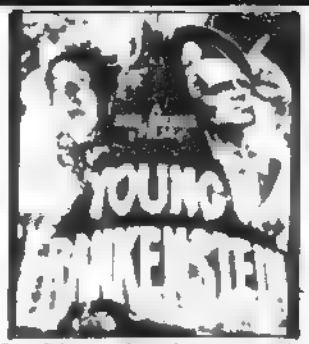

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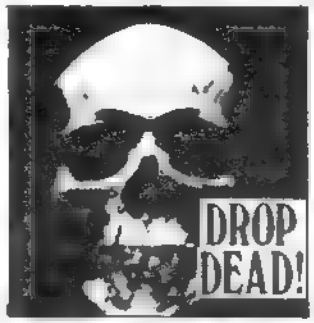

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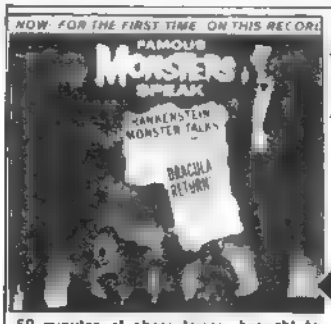

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FANG MAIL

(Continued from page 4)

QUESTION

During the Famous Monsters 1975 Convention, which, by the way, was enjoyable, I attended the showing of THE CURSE OF THE WEREWOLF. I noticed that the narrator of the film starts by saying the story took place 200 years ago, and later it turns out that the narrator was a character himself **in** the story—the guardian of the werewolf. Doesn't he deserve an award for longevity or does it show that there's nobody at Hammer Films to check such mistakes? Since I feel that this is one of the better movies put out by Hammer, I'd like to know if anyone else is bothered by errors like this.

MICHAEL DULKA
Milwaukee, Wisc.

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THE BIO TECH GROUP

INCREDIBLE EXPERIENCE

I really don't know where to start or what to say but I would like to thank you for putting on a super-fantastic FAMOUS MONSTERS CONVENTION. The Hammer Film Festival was a super idea. Your 4 guest stars were fantastic to say the least.

RICHARD SPINAE
No address

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STEVE SANDSTROM

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CHERYL WADE

A VOICE FROM SOUTH AFRICA

You have sliced away the bloodiest parts of life, condensed it into magazine form and thrown it to the masses of hungry horror fans. I have tried to consume all I could but, living in South Africa, it seems that I won't be able to quench my insatiable thirst for horror. The horror movies that do get past the censors are so badly butchered that it sometimes robs them of a quarter of their running time. TV has eventually come to the country but it seems that it won't resort to anything more gruesome than the news. My country is progressing tho and it has even made one of its own horror movies—which might have been copied from a previous movie or it may even be a dubbing of the original. If my country has made any other horror movies they haven't, to my knowledge, been released in the country. Your magazine will always remain my only way of communication with the world of horror.

WALTER BUSSE JR.
55 Cleater Rd.
Hazelpark
Germiston 1401
SOUTH AFRICA

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124 A GAS

FM #124 was incredible! The article about the HINDENBURG was terrific.

And I hope to read more about the FM Convention.

KEVIN ASHLEY
Davenport, Fla.

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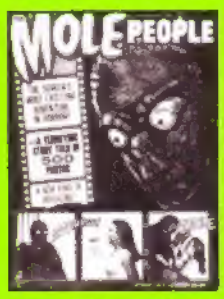

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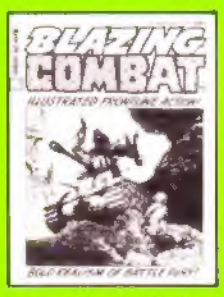

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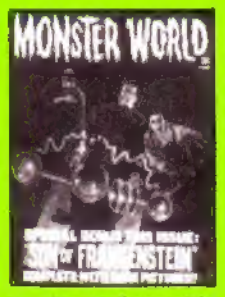

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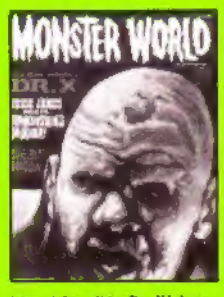

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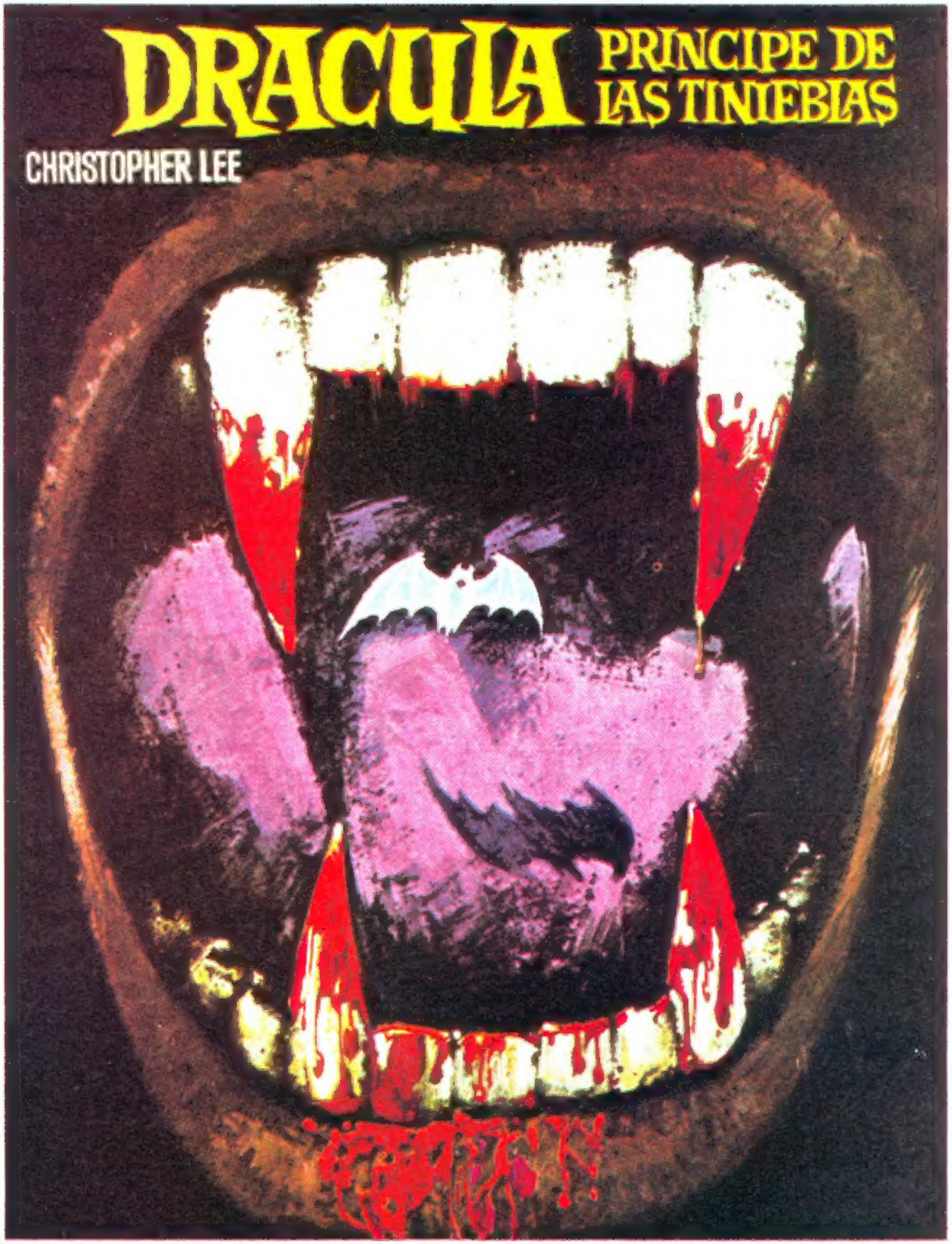

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